

ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL SCIENCES

***MESTRE SALA E PORTA BANDEIRA* WITH POETIC LYRICS: PORT OF
NATIONALITY AND SYMBOLIC EMANCIPATION**

Ph.D. THESIS

Pınar ERDOĞDU

Dr. Erol Uçer Centre for Advanced Studies in Music

Music Programme

JUNE 2012

ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL SCIENCES

***MESTRE SALA E PORTA BANDEIRA* WITH POETIC LYRICS: PORT OF
NATIONALITY AND SYMBOLIC EMANCIPATION**

Ph.D. THESIS

**Pınar ERDOĞDU
(409062004)**

Miam Dr. Erol Uçer Centre for Advanced Music Studies

Music Programme

**Thesis Advisor: Prof.Şehvar Beşiroğlu
Co-Advisor: Assoc. Prof. Robert Reigle**

JUNE 2012

İSTANBUL TEKNİK ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ

***MESTRE SALA VE PORTA BANDEIRA* ŞİRSEL ŞARKI SÖZLERİYLE
OLUŞAN MİLLİYET VE SEMBOLİK ÖZGÜRLÜK
NOKTASI**

DOKTORA TEZİ

**Pınar ERDOĞDU
(409062004)**

Dr. Erol Üçer Müzik İleri Araştırmalar Merkezi

Müzik Programı

**Tez Danışmanı: Prof.Şehvar Beşiroğlu
Eş Danışmanı: Doç. Dr. Robert Reigle**

HAZİRAN 2012

Pınar Erdoğan, a Ph.D. student of ITU **MIAM Dr. Erol Üçer Centre for Advanced Studies in Music/ Graduate School of Music** student ID 409062004, successfully defended the **thesis/dissertation** entitled “*Mestre Sala e Porta Bandeira with Poetic Lyrics: Port of Nationality and Symbolic Emancipation*”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor : **Prof. Şehvar Beşiroğlu**
İstanbul Technical University

Co-advisor : **Assoc. Prof. Robert Reigle**
İstanbul Technical University

Jury Members : **Prof. Dr. Songül Ata**
İstanbul Technical University

Prof. Dr. Şebnem Selçuk Aksan
Mimar Sinan University

Assoc. Prof. Mehmet Hasgüler
Çanakkale Onsekiz Mart University

Prof. Dr. Belma Kürtişoğlu
İstanbul Technical University

Assoc. Prof. Dr. Can Karadoğan
İstanbul Technical University

Date of Submission : 07 May 2012

Date of Defense : 05 June 2012

To my son Mikhael Ali Goodstone,

FOREWORD

This thesis is investigating the issues of nationality and poetics in a community of samba schools, as it pertains to the couple dance section, *Mestre Sala* and *Porta Bandeira*, and the lyrics of samba songs. Based on field visits to samba schools of all classes in Rio de Janeiro between 2001 and 2010, this thesis presents a new way of thinking about the *mestre sala* and *porta bandeira* flag dance, the dancers, the ritual formed around this dance, and lyrics of samba songs; bringing out the layers of meanings embedded in the dance and lyrical tradition.

I would like to thank all the people from samba schools who welcomed me while I was doing fieldwork. I also would like to thank Robert Reigle, Şehvar Beşiroğlu, Songül Karahasanoğlu, Şebnem Selışık Aslan, Martin Stokes, Belma Kürtişoğlu and Can Karadoğan who are the members of my thesis committee for guiding me to the completion of this work.

I want to thank my mother Nesibe Erdoğan, my father Mehmet Erdoğan, my brothers Ahmet and Barış Erdoğan, my dear friends Verna Gillis, Celeste Ganderson, Lynn Baucom, Joanna Yavuz, Lucy from Paris groups, Ayliz Huber, Burcu Aydeniz, François Xavier Dussol, Michelle Hill, Andiara Macedo, Diane Metzger, Melissa Erdoğan and Rosemary Irving for their support, unconditional love and faith.

June 2012

Pınar ERDOĞDU
(Etnomüzikolog)

TABLE OF CONTENTS

	<u>Page</u>
FOREWORD	ix
TABLE OF CONTENTS	xi
LIST OF TABLES	xiii
LIST OF FIGURES	xv
SUMMARY	xvii
ÖZET	xix
1. INTRODUCTION	1
1.1 Purpose of Thesis	1
1.2 Literature Review:.....	2
1.3 Facts On the Community of Samba Schools Economically and Socially.....	11
1.4 A Historical Perspective.....	18
2. A CHAPTER ON ETHNOGRAPHY	27
2.1 A Thick Description of Dance.....	56
3. THEORY BREAKDOWN	65
3.1 Structural Analysis of Samba Schools	65
3.2 Competence andCarnival	74
3.3 Role of recognition in Carnival	76
3.4 Function in Carnival.....	81
4. LYRICS WITH METAPHORS	87
4.1 Final Victory of Metaphors	91
4.1.1 Re-historicizing Self Creation and Criticism of Institutions:.....	94
4.1.2 New Utopias:.....	112
4.1.3 Embedding New Vocabularies.....	119
5.CONCLUSIONS AND RECOMMENDATIONS	145
REFERENCES	151
APPENDICES	157
APPENDIX A	158
APPENDIX B	162
APPENDIX C	241
APPENDIX D	242
APPENDIX E	245
CIRRUCULUM VITAE	247

LIST OF TABLES

	<u>Page</u>
Table 2.1: Samba School Salgueiro Song Year 2003.....	37
Table 3.1: Table of Contents of The Carnival Parade.....	66
Table 4.1: Samba School Salgueiro Song Year 1961.....	97
Table 4.2 : Samba School Imperatriz Leopoldinense Song Year 1969.....	99
Table 4.3 : Samba School Portela Song Year 1972.....	101
Table 4.4 : Samba School Mangueira Song Year 1973.....	102
Table 4.5 : Samba School Unidos do Viradouro Song Year 1984.....	104
Table 4.6 : Samba School Mangueira Song Year 1988.....	106
Table 4.7 : Samba School Beija Flor Song Year 2007.....	109
Table 4.8 : Liberdade, liberdade abre as asas sobre nos!.....	113
Table 4.9 : Samba School Portela Song Year 1976.....	114
Table 4.10 : Samba School Porta da Pedra Song Year 2000.....	116
Table 4.11 : Samba School Mocidade Independente Song Year 2006.....	118
Table 4.12 : Samba School Mangueira Song Year 1968.....	123
Table 4.13 : Samba School Imperatriz Leopoldinense Song Year 1969.....	124
Table 4.14 : Samba School Portela Song Year 1972.....	126
Table 4.15 : Samba School Beija Flor Song Year 1983.....	127
Table 4.16 : Samba School Salgueiro Song Year 1989.....	129
Table 4.17 : Samba School Imperateiz Leopoldinense Song Year 1989.....	131
Table 4.18 : Samba School Unidos da Tijuca Song Year 2008.....	133
Table A.1: Samba School Imperio Serrano Song Year 1948.....	162
Table A.2: Samba School Imperio Serrano Song Year 1949.....	163
Table A.3: Samba School Imperio Serrano Song Year 1950.....	164
Table A.4: Samba School Mangueira Song Year 1951.....	165
Table A.5: Samba School Mangueira Song Year 1952.....	166
Table A.6: Samba School Portela Song Year 2008.....	167
Table A.7: Samba School Portela Song Year 1954.....	168
Table A.8: Samba School Impreio Serrano Song Year 1955.....	169
Table A.9: Samba School Salgueiro Song Year 1956.....	170
Table A.10: Samba School Mangueira Song Year 1957.....	171
Table A.11: Samba School Salgueiro Song Year 1957.....	172
Table A.12: Samba School Salgueiro Song Year 1958.....	173
Table A.13: Samba School Mangueira Song Year 1959.....	174
Table A.14: Samba School Imperatriz Leopoldinense Song Year 1960.....	176
Table A.15: Samba School Salgueiro Song Year 1961.....	177
Table A.16: Samba School Mangueira Song Year 1961.....	178
Table A.17: Samba School Beija Flor de Nilopolis Song Year 1962.....	179
Table A.18: Samba School Beija Flor de Nilopolis Song Year 1963.....	180
Table A.19: Samba School Portela Song Year 1964.....	181
Table A.20: Samba School Imperatriz Leopoldinense Song Year 1965.....	182
Table A.21 Samba School Salgueiro Song Year 1966.....	183

Table A.22: Samba School Imperio Serrano Song Year 1967.....	185
Table A.23: Samba School Mangueira Song Year 1968.....	186
Table A.24: Samba School Impreatriz Leopoldinense Song Year 1969.....	187
Table A.25: Samba School Mangueira Song Year 1970.....	189
Table A.26: Samba School Imperatriz Leopoldinense Song Year 1971.....	190
Table A.27: Samba School Portela Song Year 1972.....	191
Table A.28: Samba School Mangueira Song Year 1973	192
Table A.29: Samba School Mangueira Song Year 1974.....	193
Table A.30: Samba School Beija Flor de Nilopolis Song Year 1975.....	194
Table A.31: Samba School Portela Song Year 1976.....	195
Table A.32: Samba School Salgueiro Song Year 1977.....	197
Table A.33: Samba School Imperatriz Leopoldinense Song Year 1978.....	198
Table A.34: Samba School Salgueiro Song Year 1979.....	199
Table A.35: Samba School Imperio Serrano Song Year 1980.....	200
Table A.36: Samba School Portela Song Year 1981.....	201
Table A.37: Samba School Mocidade Independente de Padre Miguel Song Year 1982.....	202
Table A.38: Samba School Beija Flor de Nilopolis Song Year 1983.....	203
Table A.39: Samba School Unidos do Viradouro Song Year 1984.....	204
Table A.40: Samba School Caprichosos de Pilares Song Year 1985.....	205
Table A.41: Samba School Beija Flor de Nilopolis Song Year 1986.....	206
Table A.42: Samba School Mocidade Independente de Padre Miguel Song Year 1987.....	207
Table A.43: Samba School Mangueira Song Year 1988.....	209
Table A.44: Samba School Salgueiro Song Year 1989.....	211
Table A.45: Samba School Imperatriz Leopoldinense Song Year 1989.....	213
Table A.46: Samba School Impreatriz Leopoldinense Song Year 1991.....	214
Table A.47: Samba School Imperio Serrano Song Year 1992.....	216
Table A.48: Samba School Portela Song Year 1993.....	217
Table A.49: Samba School Mangueira Song Year 1994.....	218
Table A.50: Samba School Porta da Pedra Song Year 1995.....	220
TableA.51: Samba School Mocidade Independente de Padre Miguel Song Year 1996.....	221
Table A.52: Samba School Academicos do Grande Rio Song Year 1997.....	222
Table A.53: Samba School Unidos do Viradouro Song Year 1998.....	223
Table A.54: Samba School Porta da Pedra Song Year 1999.....	224
Table A.55: Samba School Porta da Pedra Song Year 2000.....	225
Table A.56: Samba School Mangueira Song Year 2001.....	227
Table A.57: Samba School Mocidade Independente de Padre Miguel Song Year 2002.....	228
Table A.58: Samba School Academicos do Grande Rio Song Year 2003.....	229
Table A.59: Samba School Porta da Pedra Song Year 2004.....	230
Table A.60: Samba School Beija Flor de Nilopolis Song Year 2005.....	231
Table A.61: Samba School Mocidade Independente de Padre Miguel Song Year 2009.....	233
Table A.62: Samba School Beija Flor de Nilopolis Song Year 2007.....	234
Table A.63: Samba School Unidos da Tijuca Song Year 2008.....	237
Table A.64: Samba School Unidos de Villa Isabel Song Year 2009.....	238
Table A.65: Samba School Uniao Da Ilha Song Year 2010.....	239

LIST OF FIGURES

Page

Figure 1.1 : Photo of <i>Mestre Sala</i> and <i>Porta Bandeira</i> of Unidos da Tijuca Samba School Photo Taken by Me	2
Figure 1.2 : Photo of <i>Mestre Sala</i> and <i>Porta Bandeira</i> of Rocinha Samba School. Photo Taken by Andiará Macedo.....	3
Figure 1.3 : Costume Designer Edmilson Lima Photo taken by Me	4
Figure 1.4 : Photo of a <i>Porta Bandeira</i> Photo Taken by Andiará Macedo.....	7
Figure 1.5 : Photo of <i>Mestre Sala</i> and <i>Porta Bandeira</i> of Mangueira Samba School Photo Taken by Andiará Macedo	8
Figure 1.6 : Photo of <i>Mestre Sala</i> and <i>Porta Bandeira</i> of Mocidade Samba School Photo Taken by Andiará Macedo.....	12
Figure 2.1 : Photo of <i>Porta Bandeira</i> from Imperatriz Samba School Photo Taken by Andiará Macedo.....	28
Figure 2.2 : Outline of Samba City Retrieved on June, 20 th , 2012 from Cidade do Samba Official Web Site http://cidadedosambarj.globo.com	40
Figure 2.3 : Outline of Sambodrome Retrieved on June 20 th , 2012 from http://liesa.globo.com/	42
Figure 2.4 : Photo of Sambodrome in real life Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of site Andiará Macedo....	42
Figure 2.5 : <i>Rainha de Bateria</i> Queen Dancer Andiará Macedo Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo.....	54
Figure 3.1 : Photo of <i>Mestre Sala</i> and <i>Porta Bandeira</i> Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo	65
Figure 3.2 : Photo of an Ala Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo.....	68
Figure 3.3 : Photo of an Ala Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo	68
Figure 3.4 : Photo of bateria Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo	69
Figure 3.5 : Photo of an allegorical car Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of site Andiará Macedo...70	
Figure 3.6 : Photo of an allegorical car Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of site Andiará Macedo...70	
Figure 3.7 : Photo of a Baiana Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo.....	71
Figure 3.8 : Photo of Comissão de Frente Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of site Andiará Macedo ...72	
Figure 3.9 : Photo of Rainha de Bateria Bruna Almedia Photo Taken by Me.....	73

Figure 3.10 : Photo of <i>Mestre Sala</i> and <i>Porta Bandeira</i> with Rainha de Bateria Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo.....	73
Figure 3.11 : Photo of a sound car Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo	74
Figure 4.1 : Photo of <i>Porta Bandeira</i> and <i>Mestre Sala</i> of Unidos da Tijuca Photo given by Lucinha Nobre Porta Bandeira Dancer from her private collection.....	87
Figure 4.2 : Photo of <i>Porta Bandeira</i> of Porta da Pedra Samba School Retrieved on June, 20 th , 2012 from Obabrasil.com by permission of the owner of the site Andiará Macedo.....	135

-

***MESTRE SALA E PORTA BANDEIRA* WITH POETIC LYRICS: PORT OF NATIONALITY AND SYMBOLIC EMANCIPATION**

SUMMARY

This thesis is investigating the issues of nationality and poetics in a community of samba schools, as it pertains to the couple dance section, *mestre sala* and *porta bandeira*, and the lyrics of samba songs. Based on field visits to samba schools of all classes in Rio de Janeiro between 2001 and 2010, this thesis presents a new way of thinking about the *mestre sala* and *porta bandeira* flag dance, the dancers, the ritual formed around this dance, and lyrics of samba songs; bringing out the layers of meanings embedded in the dance and lyrical tradition.

Mestre sala is “master of the room” and *porta bandeira* is a “flag bearer.” A female dancer, *porta bandeira*, carries the flag and a male dancer carries a stick to point the flag, accompanying the female dancer during Carnival and throughout the year in the closed and open rehearsals. Among various dance sections this couple is most respected. They accompany the flag and thus have a higher status than anyone else in the samba school. Added to the dance tradition, a thorough research is applied centered on the lyrics of *samba do endredos* (the lyrics of samba songs).

These topics explored are *Porta Bandeira* and *Mestre Sala* dancers and dance, structural analysis of the dance, costume symbolism and significance, relationship between *Porta Bandeira* and *Mestre Sala* and community, symbolic meaning of flag in samba schools and the connection between dance and flag, how flag is celebrated with dance, Lyrics of samba songs, connection of flag nationality and poetics in lyrics based on Richard Rorty’s poetics, social and economic facts related to the community of samba schools, the emancipation achieved through poetics and how it is embedded in dance.

New truth is created through poetics in these songs. Present is combined with past through recognition of certain important events, common people, heroes, Gods, Goddesses, Deities and places in history of Afro Brazilians. Many references were made to African Gods, Deities and Saints in an effort to empower people in the community. New truths were created through acknowledging beauty of blackness and will continue to be created. Criticisms of institutions were made and where they failed is put forth. These songs are songs of freedom, songs of equality, songs of empowerment and new truths.

A thorough analysis of a dance recording is done in the last chapter explaining in detail each move and what is happening during performance. This couples’ performance is based on middle cutting line of Sambodrome. Couple meet there and part from each other and meet back to begin new figures. On each side of the avenue there are spectators and at certain spots judges are seated to evaluate. Flag is central

figure in their dance and both of them serve to present the flag to spectators and judges.

A new truth is created through poetics and meanings embedded in tradition. Present is combined with past through recognition of certain important events, common people, heroes, Gods, Goddesses, Deities and places in history of Afro Brazilians. Many references were made to African Gods, Deities and Saints in an effort to empower people in the community. Through performance utopias of what should be are presented. The community is asking for apologies owed. Under the flags a new truth is created, institutions are questioned and a new vocabulary is written. They empower their roots by chanting names of African Gods, Goddesses, Saints and Deities. This is what fills flags of samba schools.

MESTRE SALA VE PORTA BANDEIRA İLE ŞARKI SÖZLERİNİN ANLAMLARI: MİLLİYETÇİLİK VE SEMBOLİK ÖZGÜRLÜK NOKTASI

ÖZET

Bu tez samba okullarındaki şairane şarkı sözlerinde anlam bulan milliyetçiliği bir çift dans bölümü olan *Porta Bandeira* ve *Mestre Sala* ile olan ilişkisine dayanarak araştırır. 2001 ve 2010 yılları arasında yapılan alan araştırmalarına dayanan bu tez; *Mestre Sala* ve *Porta Bandeira* bayrak dansı, dansçılar, dansın etrafında oluşan törensel adetler ve samba şarkılarının şairane sözleri ile ilgili yeni bir bakış açısını dans ve şiir geleneğinde gömülü olan kat kat anlamları ortaya çıkararak sunar.

Mestre sala dansı yöneten kişi iken *porta bandeira* ise bayrak taşıyıcısıdır. *Porta bandeira* kadın bir dansçıdır ve bayrağı taşıma görevi ona düşer ve de ona erkek bir dansçı olan *Mestre sala* elinde bir çubuk ile Karnavalda ve yıl boyunca süregelen açık ve kapalı provalarda eşlik eder. Birçok dans bölümü arasında en fazla saygı gören çifttir. Bayrağa eşlik ettiklerinden dolayı statüleri yüksektir. Dans geleneğinin yanı sıra samba şarkı sözleri üzerine etraflı bir çalışma yapıldı.

Araştırılan konular: Rio de Janeiro şehrindeki varoşlar yapılan alan araştırmasının merkezini oluşturur. Şehir merkezinin dışında veya şehrin etrafındaki minik tepelerde konumlandırılmış varoşlarla çevrilidir. Bu varoşların Portekizcedeki adı 'ghetto' dur. Her ne kadar varoşlar temelde birbirlerine benzeseler de her birinin kendine has karakteristik özelliği bulunmaktadır. Varoşlarda yaşayan halk genelde şehrin kuzey bölümünde ya da şehrin merkezinde çalışır. Bazı varoşlarda hayat diğerlerine kıyasla çok daha zor olabilmektedir: mesela bazılarının sadece bir adet kapısı vardır ve girişler ve çıkışlar buradan yapılır ve güvenli kabul edilmezler. Alan araştırmalarının yapıldığı yıllar süresince defalarca birçok varoшта provalara gidilmiştir. İpanema bir tepenin kıyısına kurulmuş şehrin kuzey bölgesinde yer alan Rio de Janeiro'nun en zengin semtlerinden biridir. Halkın çoğunluğunu geçimini kazanmak için çabalayan çalışan vatandaşlar oluşturmaktadır. Hangi ırktan olduklarını kesin bir biçimde tanımlamak zordur. Brezilya tarihinde birçok ırkın kaynaşma noktası olma özelliğini taşır. Brezilya'da insanların nasıl giyindikleri sadece sosyal statülerini değil, aynı zamanda yabancı olup olmadıklarını da belirler. Bu fark samba etkinliklerinde insanların giyim tarzlarında ve davranışlarında gözlemlenebilir. Varoşlar Rio de Janeiro'nun renkli birer parçası. Bu şehir 1763 yılında Brezilya'nın baş şehri ve kölelerin ülkeye giriş yaptıkları liman kenti iken bugün sanat ve kültür merkezi. Brezilya'nın keşfi ile sonuçlanan bir dizi olay 1500 yılının Mart ayında Kral Manüel'in başkenti Lizbon'da bir kutsal ayine katılıp yeni bir okyanus filosunun suya indirilmesi kutlamalarına katılmasıyla başlar. Kendinden öncekilerden daha büyük olan bu filo 1200 kişilik mürettebat ve yolcu kapasitesine ve on üç gemiye sahiptir. Bu yeni keşif ünitesinin komutanı soylu biri olan Pedro Alvaes Cabral'dır. Bu keşfin amacı Afrika'nın güneyinden Hindistan'a ulaşmaktır. Cabral ve mürettebatı kıyıya ulaşır, ancak Brezilya'nın bugün Bahia eyaleti kıyısına 23 Nisan 1510'da varırlar

İlginçtir ki Brezilya bu yolculuk sırasında yapılan bir rota şaşması sonucu bulunmuştur. Tropikal orman kültürü Amazonların genelinde görülmektedir ve bu kabileler Tupi Guarani dili ile ilişkili olan çeşitli diller konuşur. 1500 yılında Brezilya'da beş milyon yerli yaşıyor olsa da, 1700 yılından geriye bu rakamdan sadece iki milyon kalmış ve bu yüzden Portekizliler köle işçiliği için Afrika'ya

yönelmişlerdir. Yerliler köleliğe karşı koymuş ve istilaya karşı direnişte bulunmuşlardır. Birçoğu Portekizlilerle savaşırken veya zorla çalıştırılırken ölmüştür.

1900'lü yıllara gelindiğinde orijinalde beş milyon olan nüfustan geriye bir milyonun altında bir sayı kalmıştır. 1900 ile 1957 yılları arasında 80 kabile savaş ve bulaşıcı hastalık ile yok edilmiştir. 1957 yılında Brezilya'da sadece iki yüz bin yerli nüfusu kalmıştır ki, bu Avrupalı sayısının beşte biridir. Brezilya'nın tamamını kontrolleri altında bulunduran yerliler bugün ülkenin sadece yüzde onaltılık bir bölümüne hâkimdir ve bunun sadece yarısı kanunen koruma altındadır. Bugün yerliler Brezilya nüfusunun çok küçük bir bölümünü oluşturmaktadır.

Brezilya'da ırk sorunu özellikle de Afrikalıların ırk yelpazesine katkısı halen bir gündem oluşturmaktadır. Neuhauser's Modern Brazil isimli kitabında bu konuya da değinmiştir. Brezilya' da ki kölelik tarihine geniş bir açıdan bakan yazar şunları söyler: Afrikalı köleleri taşıyan ilk gemi 1538 yılında ülkeye varır, ancak ilk başlarda kölelerin gelişi yavaştır. 1600'lü yıllara gelindiğinde elli bin kadar köle Brezilya'ya giriş yapmıştır. Bununla birlikte şeker kamışı ekonomisi büyüdükçe kölelere olan ihtiyaç da büyür. 1870 yılında köle ticareti son bulduğunda 3,6 milyon Afrikalı Brezilya'ya getirilmiştir. Brezilya batı yarımküresine getirilmiş olan 9,6 milyon kölenin yüzde otuz altısını almış, bunun sadece yüzde dördü Amerika kıtasına gidebilmiştir. Brezilya Afrika dışında, Afrikalıların en büyük nüfusa sahip olduğu ülkedir (Neuhaser, 1999).

İnsanların özgürlükleri ellerinden alınmış olsa da, taşınabilir kültürün parçası olan müzik onlarla okyanusu aşmış ve zorlu çalışma şartları altında güç aldıkları bir unsur olmuştur. Buradaki yaşama şartlarının zorluğu çeşitli kaynaklarda belirtilmiştir. Brezilya'da kölelik 1888 yılında ortadan kaldırılmıştır. Bugün samba okullarının bulunduğu varoş halkının çoğunu melez ve siyah ırk oluşturmaktadır. Yapılan yeni araştırmalar köleliğin kaldırılmasının üzerinden yüzyıl geçmesine rağmen manzaranın yine de pek içler acısı olmadığını göstermektedir.

Porta Bandeira ve *Mestre Sala* dans çifti, dansçılar ve dansları, dansın strüktürel analizi, kostümler sembolizm ve anlamları, *mestre sala*, *porta bandeira* ve halk arasındaki ilişki, bayrağın samba okullarındaki sembolik anlamı ve bayrağın dans ile nasıl kutlandığı, samba şarkı sözleri, bayrak ve milliyet arasındaki ilişki ve Richard Rorty'nin teorisi üzerine şarkı sözlerindeki anlamlar, samba okullarındaki halkın sosyo ekonomik gerçekliği, şarkı sözlerindeki şairane anlamlardan elde edilen özgürlük ve bunun dansa hayat bulması.

Bu şarkıların şairane sözleri yeni gerçeklikler yaratır. Geçmiş önemli günlerin, halka mal olmuş insanların, kahramanların, Tanrıların, Tanrıçaların ve Afrikalı Brezilyalıların tarihinin anılması ile bugüne bağlanır. Halkın güçlendirilmesi amacı ile Afrikalı Tanrılara birçok göndermeler yapılmıştır. Siyahın güzelliği vurgulanarak yeni gerçeklikler yaratılmıştır ve yaratılmaya devam edilecektir. Kurumların eleştirileri yapıpıp eksik kaldıkları yerler ortaya konulmuştur. Bu şarkılar özgürlük, eşitlik, güçlenme ve yeni doğruların şarkıları.

Kayıt edilmiş bir *Porta Bandeira* ve *Mestre Sala*'nın performansının etraflı bir analizi son bölümde dans sırasında neler olduğu hakkında bilgi verecek şekilde yapılmıştır. Bu çiftin dansı Sambodrome'un tam orta noktasını temel noktası alır. Çift bu noktada buluşur, birbirinden ayrılır ve yeni figürler için tekrar birleşir.

Gösteri alanının her iki tarafında da seyirciler yer alır ve bazı noktalarda değerlendirmek üzere hakemler yerleştirilmiştir. Bayrak dansın merkez figürüdür ve her iki dansçıda bayrağı hakemlere ve seyircilere sunmak için hizmet eder.

Gelenekte yatan anlamların şarkılardaki şiirsel dışavurumunda yeni gerçekler yaratılır. Geçmiş önemli günlerin, halka mal olmuş insanların, kahramanların, Tanrıların, Tanrıçaların ve Afrikalı Brezilyalıların tarihinin anılması ile bugüne bağlanır. Halkın güçlendirilmesi amacı ile Afrikalı Tanrılara, Azizlere ve kutsal varlıklara birçok göndermeler yapılmıştır. Performans aracılığı ile olması gerektiği düşünüleni yansıtan ütopiyalar sahnelenmektedir. Şarkılarda halk kölelik döneminden kaynaklanan özürlerin hesabını sorar. Bayrağın gölgesinde yeni gerçeklikler yaratılmış, kurumlar sorgulanmış ve yeni bir kelime dağarcığı oluşturulmuştur. Afrikalı Tanrıların isimlerini, Tanrıçaları, Azizleri ve kutsal varlıkları şad ederek kökler güçlendirilmektedir. Samba okullarının bayrakları bunlarla boyalıdır.

1. INTRODUCTION

1.1 Purpose of Thesis

This thesis will be investigating the issues of nationality and poetics in a community of samba schools, as it pertains to the couple dance section, *Mestre Sala* and *Porta Bandeira*, and the lyrics of samba songs. Based on field visits to samba schools of all classes in Rio de Janeiro between 2001 and 2010, this thesis will present a new way of thinking about the *Mestre Sala* and *Porta Bandeira* flag dance, the dancers, the ritual formed around this dance, and lyrics of samba songs; bringing out the layers of meanings embedded in the dance and lyrical tradition. *Mestre Sala* is “master of the room” and *Porta Bandeira* is a “flag bearer.”(Please see in Figure 1.1 photo of *Mestre Sala* and *Porta Bandeira* of Unidos da Tijuca samba school during a carnival parade) A female dancer, *Porta Bandeira*, carries the flag and a male dancer carries a stick to point the flag, accompanying the female dancer during Carnival and throughout the year in the closed and open rehearsals. Among various dance sections, this couple is most respected. They accompany the flag and thus have a higher status than anyone else has in the samba school. Added to the dance tradition, a thorough research is applied centered on the lyrics of *samba do endredos* (the lyrics of samba songs). These topics will be explored:

1. *Mestre Sala* and *Porta Bandeira* dancers and dance
2. Structural analysis of the dance
3. Costume symbolism and significance
4. Relationship between *Mestre Sala* and *Porta Bandeira* and community
5. Symbolic meaning of flag in samba schools and the connection between dance and flag; how flag is celebrated with dance
6. Lyrics of samba songs, connection of flag nationality and poetics in lyrics, based on Richard Rorty’s poetics
7. Social and economic facts related to the community of samba schools

8. The emancipation achieved through poetics and how it is embedded in dance

All subheadings are a part of a big whole which serves for a better understanding of the couple dancer *Mestre Sala* and *Porta Bandeira*. The performance is a part of the community of samba schools. It is accompanied by and accompanies every part of the structure of a samba school including lyrical expressions found in samba songs. With that in mind I started with a structural analysis of samba schools. After that I introduced the three important concepts: competence, recognition and function as they relate to critical theories and manifest during performances in the carnival parade. I added one more piece that is centered on the lyrics because I had witnessed the importance of songs during many field visits. In this section I analyzed 65 songs and told how they have played an important role as an agent for creating new truths through metaphors embedded in lyrics. In the end I combined all the findings to the flag that the couple dancer accompany, bear, hold with respect, dance to, dance with, dance along and present with utmost pride. In this section I also expressed how nationalism plays a role within samba schools. A wed that *Mestre Sala* and *Porta Bandeira* is sitting in the center is knitted with the help of all the subtopics discussed.



Figure 1.1 : Photo of *Mestre Sala* and *Porta Bandeira* of Unidos da Tijuca Samba School.

1.2 Literature Review:

There are three sub-topics that will form the theoretical subjects for this thesis, calling for specific literature to be reviewed: dance, costumes and flags; lyrics, poetics and symbolism; community, nationality and emancipation.(Please see in Figure 1.1 photo of *Mestre Sala* and *Porta Bandeira* of Unidos da Tijuca samba

school in front of the schools performance hall) These sub-topics are related to each other: as dance is studied in relation to its symbolic meaning, lyrics and poetics will be studied in relation to community and nationality and flag will be tied to community and nationality, et al. While these topics will be examined individually, the overall aim is to knit a web. The literature review for each subject is currently as follows; this is a preliminary list but it will expand:

Dance, Costumes and Performance:

This review calls for cross-examining the subject over many disciplines and bringing attention to several valuable resources. The first is a classic and a great resource for studying dance as a human behavior from an anthropologist's perspective. It is *The Anthropology of Dance* by Anya Peterson Royca. *Dancing*, a volume accompanied by an eight-part public television series, is also informative, with both written and photographic information on the history of dance in the world. This book is a superb introduction to dance studies from different parts of the world.



Figure 1.2 : Photo of *Mestre Sala* and *Porta Bandeira* of Rocinha Samba School.

Graham McFee's *Understanding Dance* also falls into the foundation category, with an entire section is devoted to dance and society. Each chapter is self-contained, with a discussion and conclusion on a matter related to dance. The chapter on the dance and society offers an overall criticism on dance-related literature, posing questions about the nature of dance and ways of identifying what is dance within a

society. Another classic by Michelle Kisliuk, titled *Seize the Dance*, contains research conducted on Pygmies and dance. Kisliuk discusses the importance of the poetics of the lyrics in women's songs. Along similar lines, Martha Sivigliano's *Tango and the Political Economy of Passion: From Exoticism to Decolonization* forms a useful guide for studies on dance and musical lyrics. (Please see in Figure 1.2 photo of *Mestre Sala* and *Porta Bandeira* of Rocinha Samba School)



Figure 1.3 : Costume Designer Edmilson Lima.

In the search for analysis of the movements in dance, two sources were of great value: *The Labanotation: The System of Analyzing and Recording Movement*, and *An Introduction to Benesh Dance Notation*. After examining and studying basics of Benesh Notation, it seems that Labanotation is detailed and difficult to master, while Benesh is a simpler form of notation. It is possible to develop some basic ideas about dance, dancers, body forms and the flow of movements throughout the performance. Another valuable study is Miriam Evelyse Mariani's *A Portrayal of the Brazilian Samba Dance with the Use of a Labananalysis as a Tool for Movement Analysis*. Mariani studies samba dance using Laban analysis and she introduces the historical development of samba, alongside an analytical approach. (Please see in Figure 1.3 photo of Edmilson Lima one of the best costume makers of Rio de Janeiro)

Sociologist Helen Thomas connects to cultural and critical theorists and brings an intellectually challenging and stimulating outlook to the discourse on dance with *Dance, Modernity and Culture: Explorations in the Sociology of Dance*. In this book, she approaches the sociology of dance and the process of dance (including the emergence, creation and performance stages) in a socio-cultural context through a critical interdisciplinary perspective. *Meaning in Motion*, edited by Jane C. Desmond, is a contemporary reference of collected essays dealing with the ideology, sociology and theory of dance.

In 1992, a study group on ethno-choreology met in Greece and presented two intriguing papers. One was given by a prominent figure in dance studies, Adrienne Kaeppler; the other by Grazyna Dabrowska. Both papers are inspirational in their approach to costume, dance, and the relationship to the community, identity and social rules.

Brazil was the largest slave economy in the world and in 1830 had more slaves than free persons. This gives even greater resonance to Edward Thorpe's work, titled "*Black Dance*," in which he analyzes the black dance in a white world, briefly touching on the African origins of dance with reference to slavery. Forms and applications of dances are discussed, as related to human behavior, society and history. In dance studies specific to dancers from samba schools, a dissertation comes forward from York University in Canada, called "*Performing Mulatice: Hybridity as Identity in Brazil*," by Natasha Pravaz, in which she studies the Brazilian mulatto women who dance samba.

Anthropologist Malcolm Crick, in his essay for the Annual Review of Anthropology, beautifully draws the connection between communicative competence and knowledge of social rules, apperception of contexts, and understanding what needs not to be said. He states that in achieving communicative competence, most important is knowledge about the culture in which a dance or dress tradition is embedded, i.e., male and female roles in movement and clothing social status, social structure, and particularly sociopolitical discourse.

Symbolic Meaning, Lyrics and Poetics:

The first resource in this section will be *Groove Online*. Gerard Behague's article on samba provides the reader with a history of samba that includes the first samba schools and the title of the first samba song, *The Latin Beat*, by Ed Morales. It also has a chapter on Brazilian music called *Re-Imagining Brazil*, in which he provides an historical view of music in Brazil that includes samba. This volume offers an opportunity to study samba in its historical context and evolution, linking it through the 1990s and musicians like Jobim Carlinhos Brown. An article called *The Origin of Samba as the Invention of Brazil (Why Do Songs Have Music?)* by Rafael Jose De Menezes Bastos, published in the *British Journal of Ethnomusicology Volume 8*, has been influential in understanding the Brazilian identity through lyrics and music. He bases his case on the lyrics of the song *Feitio de Oracao*, composed in 1933 by Noel Rosa and Vadico. His work as a Brazilian scholar is on the subject of Brazilian identity based on the lyrics of a Brazilian song.

Another article discussing Brazilian identity through the study of song lyrics is by Ruben George Oliven. Called *The Woman Makes (And Breaks) the Man: The Masculine Imagery in Brazilian Popular Music*, this article studies the lyrics of several popular songs to show how men express feelings in relation to women. (In Figure 1.4 please see a photo of *Porta Bandeira* during carnival)

Elton Medeiros, in his opening speech for the 36th Conference of International Council for Traditional Music in Rio de Janeiro, presented samba as used as a tool for political propaganda during the dictatorial period by Department of Press and Propaganda; the government imposed a characteristic exalting the country and samba.

Community, Nationality and Emancipation

The first resource in this section will be *Brazil: Five Centuries of Change* by Thomas E. Skidmore, in which he explores the history of Brazil over the last five centuries and examines the changes that have taken place in the country and culture. The historical perspective is invaluable for a better understanding of current Brazilian society and how it has evolved. It is important to approach the role of the dance in

Brazil while studying the community and Barbara Browning is an influential scholar who studies the role of dance in Brazil. In her ethnographic work,



Figure 1.4 : Photo of a *Porta Bandeira*.

Samba: The Body Articulate, she discusses the samba, *candomble*, *capoeira* and samba schools, using the literary theories as a basis.

Kevin Neuhouser's *Modern Brazil (A Volume in the Comparative Societies Series)* also looks at Brazilian society from a sociologist's perspective. The book's nine chapters cover issues that include the power structures in Brazil, class structures, and religion. A chapter on racism contains statistical facts that call attention to the basic realities of daily life in Brazil; Neuhouser's presentation of these facts illuminates their actual effect on Brazilians.

As most of the community of samba schools is formed by people of color, a need for further investigation was called and *Modern Brazil: Elites and Masses in Historical Perspective* by Sam Adamo has two articles on the subjects of racism and poverty. The first, *Race and Povo*, calls for a critical overview of poverty and racism with courageous discussions on the government's approach to these issues. (Please see in figure 1.5 photo of *mestre sala e porta bandeira* of Mangueira samba schools known for its strong community)The second, *Elite Perceptions of the Povo* by Robert M. Levine, discusses the approach towards the poor by intellectuals and the elite.

Levine's criticism is important for two reasons: to understand how the Brazilian elite view the poor, and as a criticism of the elitist works of artists, sociologists and politicians. The Center for African American Studies of the University of California also published a book on the power structures in Brazil. Called *Race Class and Power in Brazil*, it presents a discussion of the race, class and power dynamics in Brazil from an international relations standpoint that offers a deeper picture of the people of the samba schools and *favelas*.



Figure 1.5 : Photo of *Mestre Sala* and *Porta Bandeira* of Mangueira Samba School.

It is important to note the issue of social problems in relation to historical events and developments; Ronald M. Schneider wrote *Brazil: Culture and Politics in a New Industrial Powerhouse*, with a comprehensive discussion of societal and social problems from a historical point of view that provides a better understanding of the social problems. *Música Brasileira: A History of Popular Music and the People of Brazil*, by Claus Schreiner, and *The Social History of the Brazilian Samba* by Lisa Shaw, both explore the issue of identity formed through samba and popular music.(Please see in Figure 1.5 photo of *Mestre Sala* and *Porta Bandeira* of Mangueira Samba School) Hermano Vianna is a Brazilian anthropologist who wrote *Mystery of Samba: Popular Music and National Identity in Brazil*. In this challenging

book popular music and identity in society is examined from a critical perspective. On the subject of Brazilian music and identities, Suzel Reily wrote an article for the *British Journal of Ethnomusicology* called *Introduction: Brazilian Music and Brazilian Identities*. In this article, she provides an overview of the study of music in Brazil, along with comparison of the latest approaches.

The community referenced in this study is the *comunidade* of the samba schools specifically based in the Rio de Janeiro *favelas*, leading me to other estimable articles on the subject of samba and Carnival in different journals, including *Carnival and the Carnavalesque*, by Mikhail Bakhtin; *The Many Levels of Carnival*, by Roberto Da Matta; *The Politics of Carnival*, by David Kertzer; *Carnival, Ritual and Play in Rio de Janeiro*, by Victor Turner; *From Popular Culture to Micro-Enterprise*, by Alison Raphael; *The History of Brazilian Samba Schools*, by William Rowe; and Vivian Schelling's *Memory and Modernity: Popular Culture in Latin America*. Last, Nancy Scheper-Hughes wrote two pieces: *Carnaval: the Dance against Death and In Death without Weeping: the Violence of Everyday Life in Brazil*, about the violence faced by people in Brazil every day.

The subject of carnival is also examined in the work of Felipe Ferreira, *Carnaval Brasileiro*. Ferreira is an influential Brazilian scholar in the area of popular culture teaching and teaches at the State University of Rio de Janeiro. From the University of Helsinki Yliopisto, in Finland, comes *Live Samba: Analysis and Interpretation of Brazilian Pagode*, by Luiz Fernando Nascimento de Lima. In this thesis, Pagode is studied with an introduction to samba, with insight into concepts like authenticity versus professionalism, and homology between musical structures and other cultural codes.

Riselia Duarte Bezerra, from the University of California, wrote *Sambations: Samba and the Politics of Syncopation*, a study of the movements in Brazil's history as a nation as they correspond to the movements in samba. Alison Raphael of Columbia University wrote *Samba and Social Control: Popular Culture and Racial Democracy in Rio de Janeiro* in 1981. In this piece, she discusses the history of samba schools from 1920 to 1970, focusing mainly on race, identity and popular culture.

Literature is a powerful tool that opens doors to the communities; several books have been, and will be, a part of this project. The following list will expand: *Brazilian Women Speak* contains real life stories written by Brazilian women. *Samba*, by Alma Guillermoprieto, recounts the story of the author's one-year stay in Mangueira; she discusses Carnival, African roots and dance. From the same author, another important work is *The Heart That Bleeds*, a collection of essays that fearlessly depict life in Latin America. Her works form a balanced perspective of Brazil: in one, she portrays life in a slum and in the other, a political distanced reality.

It would be unfair to not mention three influential writers in Brazilian literature. Jorge Amado was born in 1912 in the village Ilheus, on a large cocoa plantation. Amado knew the misery and the struggles of the working people as he was living under slave-like conditions and he was politically active - a leftist who suffered under Getulio Vargas' regime. Amado was arrested in 1935 and his books were publicly burned. He lived in exile in 1941 and 1942 in Argentina and Uruguay. In 1947, he again chose exile, this time in France. He also lived in Czechoslovakia and traveled to the Soviet Union, even winning the Stalin Peace Prize in 1951. In his books he portrays slavery, Carnival, and the working class, set in Bahia where he grew up. *The War of The Saints* and *Gabriela Clove and Cinnamon*; are two books from two different eras of his career: I look forward to reading more of his work as this project progresses.

Another literary genius is Jose Saramago, who won a Nobel Prize for Literature in 1998 with *The Double*. He questions the nature of identity through the personas of two characters who are each other's double: this is dazzling, brilliant modern Brazilian art. A younger author of the same caliber is Chico Buarque, a Rio de Janeiro writer of powerful fiction. *Benjamin* is the story of an old actor who lives in Rio de Janeiro, and the changes that have occurred during the life of the main character.

Although there is a specific experience and struggle of the people belonging to the community of the samba schools, in an effort to gain a worldwide perspective on the issue it was necessary to look into other literature, particularly African-American literature from the United States. Toni Morrison's *Jazz*, *Sula*, *Song of Solomon* *Tar Baby*, *Beloved* and her latest work, *A Mercy*, reflect the parallel experiences of

spirituality, slavery, and liberations for African American. . Two other stellar African-American female writers whose works deserve recognition in this paper are Alice Walker and Zora Neale Hurston. *Possessing the Secret of Joy* by Walker and *Their Eyes Were Watching God* by Hurston are two books that courageously confront and claim political recognition. The three writers named above are contemporary compared to the legendary William E. B. Dubois. Dubois could be considered the father of the body of literature recording the struggle for equal rights and emancipation. Published in 1903, Dubois' *Souls of Black Folk* is a collection of essays written for Atlantic monthly magazine and is considered to have sowed the intellectual ground for emancipation.

1.3 Facts On the Community of Samba Schools Economically and Socially

Investigating the issue of nationality and poetics in a community of samba schools, as it pertains to the couple dance section *Mestre Sala* and *Porta Bandeira* and the lyrics of samba songs, is the central aim introduced in section one. A literature review dividing the subject matter on three subtopics: dance, costumes and flags; lyrics, poetics and symbolism, community, nationality and emancipation is present.

This point of the work calls for an introduction to the community of samba schools to outline social and economic facts. The primary goal is to provide a broader view on *Mestre Sala* and *Porta Bandeira* in relation to economic and social factors in the community of samba schools. (Please see in figure 1.6 photo of *Mestre Sala* and *Porta Bandeira* during a rehearsal before carnival)This thesis is centered on field studies conducted in the samba schools of Rio de Janeiro in Brazil between years 2002 and 2009.

Couple dancer, *Mestre Sala* and *Porta Bandeira*, are an integral part of Carnival parade; their main duty is to be the flag carrier of the samba school they represent during Carnival parade. All of the schools examined are in Rio de Janeiro: a city with intense history and a political and cultural depth that can be expanded upon in relation to samba schools, community, music and culture. Rio de Janeiro is surrounded by ghettos that are built on the hills around the city as well as within neighborhoods outside the city center. These ghettos are called “*favela*” in Portuguese. Although profiles of the *favelas* are similar, each *favela* has its unique

characteristics. Residents usually work in the center or in a northern section of the city called Zona Sul, the northern sun. Life in some *favelas* is rougher than in others: some have one gate only and considered unsafe by even cab drivers, and sometimes, the police.

Built on the edge of a small hill, Ipanema is one of the wealthiest towns of Rio de Janeiro. One day I was sitting on a friend's balcony and I heard a noise that sounded like a shooting - but these were not gunshots. I asked my friend about the noise and she told me it was from the *favela* in that hill; it was to let people know that cocaine had arrived into the *favela*. My friend warned me not to walk by the entrance unless I had business in that *favela* and told me that even police cars will not drive by, since they may shoot from the hill. This was a lesson learned on time. That same friend was attacked a few weeks later on her way home from work in the evening, at the entrance to that *favela*.



Figure 1.6 : Photo of *Mestre Sala* and *Porta Bandeira*.

Residents of *favelas* are not just drug traffickers; the majority of the residents are hard-working citizens trying to make a living.(Please see in Figure 1.6 photo of *Mestre Sala* and *Porta Bandeira*) It is hard to define their color, as there are white people, black people, and blond people, consistent with Brazil's history as a melting pot. Kevin Neuhouser discusses this dilemma in his book *Modern Brazil*:

Brazilians provided 136 different terms ranging from pale white to cinnamon brown to toast. Two people with identical skin color are categorized differently if their overall appearance is different. Another important element of race is class. Higher economic and social status yields a lighter classification. Identical twins with different class positions are not identical in terms of race. The higher-class twin is whiter than the poorer twin. In Brazil, a parent's race is irrelevant; children of the same parents can be classified differently depending on appearance, class and social distance. The reality of the racial situation has not stimulated the rise of a national popular movement in Brazil to address this problem. Brazilian society clothes are a critical marker of class status, signaling others how to treat you. (Neuhauser, 1999, p. 116)

Being A Part of the Community

How individuals dressed was not just a marker of social class but also distinguished foreigners from locals. This differentiation was seen in the way people were dressed and behaved at samba events. An example of a dress code could include flip-flops - I have not met anyone in Brazil who does not own a pair. I would not have thought that the manner in which one wears flip-flops would differentiate him or her from the locals. I was at a rehearsal of Sao Clemente in my last visit to Rio de Janeiro in 2006 and I saw some foreigners. They were not dancing but something gave them away, though I could not quite identify it. I was chatting with Guilherme (a friend from the samba schools; he was born into samba) and I asked him if he spotted foreigners. He immediately responded affirmatively. I asked him if he knew them and he said no. He knew they were foreign because they were wearing flip-flops with long pants. I do not know if that is why I knew they were foreigners, but for Guilherme, it was a clear identifier. Suddenly, it made sense to me: local people would not wear flip flops with long pants.

After this, I continued to check flip-flop wearers on the street - it was like a flip-flop game. I would discover another dress code when I was considering moving to a favela. I had asked people if it would be dangerous for me, and I was told by one man not to worry as I already looked like a Brazilian and to live in a favela all I had to do was wear tight denim mini-skirts or shorts like girls from the favelas. So these items identified women from the favelas. But what did this mean? It indicated a social status, a belonging, a way of life and a struggle to survive.

Mestre sala a porta bandeira is a part of the samba schools of communities located in favelas. Favelas are a colorful part of Rio de Janeiro. The city is now the culture and

arts capital of Brazil, but was the capital in 1763, and served as an entrance port for the slave trade in the nineteenth century.

In an effort to give a broader perspective to the subject matter, it is necessary to include a preliminary historical overview of Rio de Janeiro, Brazil, slavery and society in general. How Brazil was discovered is explained in Thomas Skidmore's book *Brazil Five Centuries' of Change* in the context of series of events:

The series of events leading directly to the discovery of Brazil began in early March 1500 when King Manuel of Portugal attended a solemn mass in his capital city of Lisbon to celebrate the launching of a new ocean fleet. Larger than any of its predecessors, it was to include thirteen ships carrying a total of 1200 crew and passengers. The commander of the new expedition was Pedro Alvares Cabral, a distinguished nobleman. The intent of his expedition was to head for the southern tip of Africa, sail around the Cape of Good Hope, and head north toward India through the Indian Ocean. Almost as soon as the fleet was out to sea, however disaster appeared to strike. The lead ship commanded by Cabral swung off course into the Atlantic, sailing due west. Cabral and his crew eventually reached the coast of what coast of what is now the Brazilian state of Bahia, arriving on April 23, 1510. (Skidmore, 1999,p.5)

Elton Medeiros, in his article titled Oral Tradition and Brazilian Popular Music, written for *The Year Book for Traditional Music 2002, Volume 34*, quotes a letter from Pero Vaz de Caminha, the scribe for Pedro Alvares Cabral's fleet (Cabral was the first Portuguese to arrive on Brazilian soil). In this letter, Pedro Alvares Cabral explains the first interaction with natives and how they were in a joyful state and dancing well (Medeiros, 2002, p. 1) Neuhauser's *Modern Brazil* includes a chapter on race, with a section called "The Indigenous Contribution." Neuhauser explains that Brazil's indigenous populations were descendants of Asians who had migrated to the Western hemisphere between 20,000 and 40,000 years ago; the majority had developed a tropical forest culture while a smaller portion led isolated lives in the drier interior of Brazil. Tropical forest cultures were dominant throughout the Amazon and these tribes spoke various related languages called Tupi Guarani. In 1500, five million Indians lived in Brazil but only two million remained by 1700; this is one of the reasons why Portuguese turned to Africa for slave labor. The Indians resisted enslavement and forced conversion; many died fighting the Portuguese and more died under coerced labor. By 1900, the original indigenous population of five million had fallen below one million and from 1900 to 1957, 80 tribes were

exterminated by warfare and disease. By 1957, only 200,000 Indians remained in Brazil: just one twenty fifth of the population at time of European contact. Indians controlled 100 percent of Brazilian territory in 1500, but now occupy about only about 16 percent, just half of it demarcated and protected by law (Neuhauser, 1999, p. 66-68.) An unfortunate picture of the Native Indians of Brazil is as described. Today Native Indians comprise just a small percentage of the Brazilian population. The Portuguese were always a minority but since they had the colonial power, they determined the fate of the country in general. Since it is not directly connected to the subject of this work, no more information regarding Native Indians will be included.

Race still is an issue, especially the African contribution to Brazil's race scale. Neuhauser's *Modern Brazil* touches on this subject with a wide description on history of slavery in Brazil. Here is a section:

The first African slave ship arrived in 1538 but at first the flow of slaves was slow. By 1600, fewer than 50,000 slaves had entered Brazil but as the sugar economy grew so did the demand for slaves. When the slave trade ended around 1870, 3.6 million Africans had been transported to Brazil. Brazil received 38 percent of the 9.6 million slaves brought to the western hemisphere while only 4 percent entered the United States. Brazil has the largest African population outside of Africa itself. In Brazil, slaves were recognized as belonging to three major ethnic groups. The preferred slaves were Sudanese, such as the Yoruba and Dahoman from West Africa between Liberia and Nigeria. From farther north came the Guinea Sudanese, who were concentrated in Bahia. Many were Muslim, and literate in Arabic, compared to their Portuguese masters, many of whom were illiterate. A large number of Bantu slaves from southern Africa with a reputation for adaptability were located in Rio and Minas Gerais (Neuhauser, 1999, p. 86.)

Elton Medeiros, a native Carioca, in his article titled "Oral Tradition and Brazilian Popular Music," makes significant reference to the history of musical life during slavery. A section from this article includes a historical perspective:

Beginning in the 17th century, the common presence of slaves who were musicians on plantations and also in the entradas e bandeiras (expeditions to explore wilderness) was documented in the expeditions commanded by Ignacio Correa Pamplona, who in 1769 left the Fazenda do Capote of his property in Minas Gerais. The black people armed with the most diverse musical instruments such as drums, guitars, fiddles, French horns and transverse flutes, all easy to carry, appeared in the mines and with each rising sun played and sang their lyrics to the sound of Ave Marias (Hale Marias) and litanies.(Medeiros, 2002, p. 2)

Thomas E. Skidmore's *Brazil: Five Centuries of Change* contains more research on slavery in Brazil, including this heartbreaking section:

As the Indian labor force dwindled, the Portuguese turned to Africa. Even before reaching the New World, the Portuguese had used Africans as slaves. As they explored the West African coast in the fifteenth century, they brought back slaves to work on the plantations of the Azores and Madeira islands. By the 1450's, Africans were being brought into Portugal itself at the rate of 700 to 800 a year. By 1580, the Portuguese were importing more than 2,000 African slaves a year to work the sugar plantations of Northeastern Brazil. Thus began the slave trade in Brazil, which continued until 1850, at a human cost that was staggering. Shipboard conditions were indescribably bad and disease rampant. More than half the slave cargoes typically died en route. It was a tragic story repeated throughout the Atlantic slave trade. Brazil received more African slaves (at least 3.65 million, and some estimates are considerably higher) in total than any other region in the Americas. In 1830, Brazil was the largest slave economy in the world, with more slaves than free persons were. In 1798, the Afro-Brazilians, slave and free population were twice as numerous as the white population. But of the almost two million Afro-Brazilians, one-fifth (four hundred thousand) were free. Two decades before independence, in other words, Brazil already had a significant free population of color. (Skidmore, 1999, p. 33)

The conditions in which slaves were kept are described in several different resources but I would like to quote from *Brazil: Five Centuries of Change* by Skidmore and follow up with the current statistics from Neuhouser's (1999) *Modern Brazil*. According to Thomas Skidmore's book: "Brazilian slaves were kept in such grim living conditions that their health was jeopardized, further reducing the child-bearing capacity of the Brazilian female slave population. In the mid-nineteenth century, for example, the life expectancy of a Brazilian slave was only two-thirds that of a Brazilian white man" (93)

The statistics given in Kevin Neuhouser's book reveal as still existing this injustice in the quality of life for people of color in Brazil.

In 1988 to commemorate the 100th anniversary of the emancipation of Brazilian slaves the news magazine *Veja* reported on the status of descendants of the freed slaves: The person born black has a 30 percent greater chance of dying before the age of 5 than the one born white. Growing up she is twice as likely to drop out of school without learning to read or write. Life expectancy is 50 years; if she is white, it is 63. Out of every ten Brazilians, 4 are black; but out of every ten poor Brazilians, six are black. Only 19 percent of whites earn less than the minimum wage compared to almost 75 percent of those defined as black or brown.

Brazil has never experienced a major social movement confronting racial inequality. One of the principle reasons is that because there are no sharp racial categories there is no sharp division between privileged and disadvantaged groups (Neuhouser, 1999, p.84).

Looking at the figures presented in both of the books reveals that not much has changed in the disadvantaged status of the descendants of Brazil's slave population. Another respected scholar in this area is Ronal M. Schneider. In his book, *Brazil: Culture and Politics in a New Industrial Powerhouse*, he provides statistics and information on unevenly distributed living conditions. Women of color are the ones that are affected most in this chain.

Treatment of Brazil's social dynamics centers on the relationship of social structure to economic and racial considerations for benefits of growth have been very unevenly distributed in terms of social classes as well as by regions and gender. The broad base of the social pyramid is made up of Afro Brazilians, a large proportion living in the most backward regions and over half of them women. In 1960, the top 10 percent of earners received 39.6 percent of total income and the bottom decile got but 1.9 percent. This gap grew to 48.7 and 0.8 percent at the trough of recession in 1991, as the richest one percent of Brazilians received 14 of the income compared to 12 percent for the poorest half. The relationship between income and education is linear. The crux of the matter is that unless educational opportunities for blacks and mulattoes increase significantly this large segment of Brazilians will remain at the bottom of the social pyramid no matter how much economic growth takes place. Darker skinned are heavily concentrated in the lower class and this situation perpetuates their disadvantaged position, a condition that becomes less tolerable as other elements of society move forward and upward with Brazil's economic transformation. In 1984 only 28 percent of white workers earned below the minimum salary but this rose to 48 percent for brown skinned and exceeded 52 percent for blacks. With respect to education as of 1976, a staggering 46 percent of nonwhites had less than a year of school, compared to 27 percent of whites. Nine or more years of schooling were attained by 11 percent of whites, but fewer than 4 percent of nonwhites. Three-fifths of those with less than one year of school were mulattoes or blacks but nine-tenths of college graduates were white. Whereas 8 percent of white Brazilians were university-educated professionals, businessmen, and administrators, this privileged category included but 3 percent of the country's brown skinned citizens and but one percent of blacks. The poorest 10 percent of Brazilians were 60 percent black or brown; the richest decile was 83 percent white. (Schneider, 1996,p.167)

At this point, it is vital to point out that in Brazil; it is the women who are active participants and roots of social movements.

1.4 A Historical Perspective

What changed was that, after 1888 when slavery was abolished in most places, large numbers of Afro-Brazilian laborers migrated to Rio de Janeiro from northeast. In addition, these immigrants mostly lived in the slums of the city where the urban samba developed. Alison Raphael summarizes very briefly this period in an article called *From Popular Culture to Micro Enterprise: The History of Brazilian Samba Schools in Latin Music Review*:

From the turn of the century until the late 1920s the samba - as a musical phenomenon - was largely ignored by white Brazilians. Newspapers from the era show that, rather than appreciate Afro- Brazilian music, whites in Rio instead called upon the police to deal harshly with Brazil's musical slum-dwellers. One contemporary letter to the editor proclaimed: "From Thursday to Friday, From Saturday to Sunday, all night long, these peoples' batuque, their screaming and the songs of these detestable revelers disturbs the sleep of their neighbors." At Carnival time, Blacks who danced and sang on the streets or in public plazas were frequently attacked by the police.(Raphael,1981,p.74)

Actually, Carnival was an event that was celebrated by white people organized by big clubs. In the article titled "The Prehistory of Samba: Carnival Dancing in Rio de Janeiro 1840-1917" for the *Journal of Latin American Studies* by John Charles Chasteen, he discusses how the very first contest to celebrate Carnival was organized by a newspaper:

In 1906 the *Gazeta De Noticias* organized a contest to celebrate the efforts of the street dancers. For weeks before the festival, reporters from the paper visited the modest clubhouses of dozens of parading groups to observe their preparations. The addresses of the groups' clubhouses indicate that the street dancers came from all quadrants of the city, though most frequently from the poor neighborhoods of the Cidade Nova. Each practice session began when the groups' rhythm section sputtered to life, attracting neighbors from the surrounding house with a steady and intricate Babel of percussive voices: drums, tambourines, chocalhos and rasping instruments in various combinations. The visiting reporters also described the groups' costumes. Like the modern *escolas de samba*, most groups had a cast of characters often with allegorical intentions unified by a signature color scheme. In contrast to the modern *escolas de samba* however the Brazilian national colors of green and yellow were here among the most popular combinations and not by accident. (Chasteen,1996,p.42)

In the favelas, blocos celebrated Carnival on the streets and from these blocos samba schools were formed. A group of friends would gather and play on the street

attracting residents and growing in numbers as they paraded. Alison Raphael clarifies the status of blocos and what they did:

Blacks from the hillside slums and the outlying suburbs were not included in the formal Carnival. Instead, they joined spontaneously in what were called blocos de sujos or ragamuffin bands and went to the streets to sing and dance in an informal and disorganized fashion. The blocos had no fixed membership and little or no leadership; they were simply groups of friends from different neighborhoods who got together at Carnival time to sing and dance the samba. They dressed, sang and danced as they pleased, and traditionally visited other neighborhoods asking for money from local merchants and passersby. Sometimes blocos from different neighborhoods clashed, usually over women according to most informants. Rio's police often attacked the blocos. Following the formation of the first Samba School, numerous blocos converted their groups to Samba Schools with an eye toward increasing their legitimacy and averting police repression. The spirit among the newly-forming schools in the late 1920's and 1930's was one of friendship and mutual assistance. The leaders from the better developed schools visited other blocos to help them organize and grow. (Raphael,1981,p.76)

Today the same spirit can still be found in blocos as well as in samba schools. During my field trips, I would see many familiar faces from different samba schools, visiting the rehearsals of other schools and playing at their rehearsals as well. However, there were some lost cases as well. In 2007, when I was in Rio de Janeiro for another field visit, I went to the Mangueira samba school's Saturday night open public rehearsal and I was amazed to see that entrance fee for that night was forty reais - as much as the entrance fee for a night club in Ipanema. Since I had come a long way, I paid the entrance fee and immediately asked if this fee was applicable to the people of community from other samba schools as well. In samba schools, individuals can get a card that identifies them as from the community, participating in Carnival preparations and duties. This card is used to enter the open public rehearsals that require a fee from outsiders; other samba schools have free entrance for their open public rehearsals. Mangueira broke this unwritten rule and made their open public rehearsal free only to the people of their community: for those from other communities – even those holding cards - there was an entrance fee and on top of that, the entrance fee was an outrageous forty reais. This was as much as housekeeper earned for a nine-hour workday in an upscale neighborhood (but this kind of work doesn't have any security, it is a daily deal).

Felipe Ferreira is a cultural anthropologist with whom I was fortunate to conduct an online interview. He defined blocos as:

The “blocos” were one of the various forms of carnivalesque features that existed in Rio from the second half of the XIXth Century. The word “bloco” refers a group of people (or things). Until the beginning of the XXth Century, there were no distinctions between all the kinds of popular carnivalesque groups, such as “Blocos,” “Ranchos” and “Cordões.” It was impossible to separate one from the other. During the first half of the twentieth century Carnival began to have its features established by distinguishing the different forms of groups. “Cordão,” “Rancho” and “Bloco” were separated in different categories. “Cordão” was the most simple and popular. “Rancho” was the most organized. “Blocos” were situated in-between. During many years, the blocos were a kind of small samba-school. In the 60’s a new kind of bloco appeared. They were groups of people parading with the same costume. Like the “Bafo da Onça” and the “Cacique de Ramos.” Nowadays these are the only kind of bloco.

I met my master, Faisca, who ran a program sponsored by the Cultural Museum of Rio de Janeiro; the program’s main goal was to take samba back to the streets where it originated. Faisca was young, a master who had been the master of samba school Imperio Serrano. I started practicing with Faisca’s blocos (small samba schools), once per week at the Cultural Museum and once per week at a university campus near my home. I also became friendly with two women in the same bloco. Together we began to attend rehearsals of the big samba schools.

As my communication with Faisca improved, I was able to better comprehend what he was trying to do with the blocos. For Faisca, the samba schools were not the ones he grew up with, and this was due to Sambodrome. There are numerous discussions on Sambodrome – its benefits, as well as what has been sacrificed as a result of its existence. Prior to Sambodrome, Carnival was celebrated on the street and was less professional, but everyone could participate free of charge. It was also chaotic. With the introduction of Sambodrome, samba schools evolved in a manner that also changed Carnival. There are mixed views on these changes. Faisca is of the school who believe that Sambodrome has changed things for worse. He hopes to carry Carnival back to streets through his work directing the blocos. According to Faisca, the soul of Carnival lies in the community. The nature of Sambodrome means that access to the most important event of the society is denied to some of that society’s community.

Carnival tickets are simply too expensive for the majority of from the individuals in the communities of samba schools. Before Sambodrome, anyone could watch the parades of others. Sambodrome has revised this tradition so that now most people parade with their own school, then go home and watch from the other parades on television. When Carnival was on the street people partied for three days and it was a celebration for everyone, all schools, and all neighborhoods. After Sambodrome, only people who can afford to buy tickets are able to move freely between the samba schools and there are few who can afford this.

There are still blocos, for common people to celebrate Carnival on the street. What are blocos? My experience of blocos is that they perform on the street and many people participate in them during their parades. There is a snowball effect: a bloco departs from a certain point, the parade begins and others join the bloco, dancing and singing with the participants. Blocos usually parade one week before Carnival; they are smaller than samba schools in number, and they have fewer sections than samba schools. Some of the drummers who play in blocos also play in samba schools.

Legitimization of Samba as a Political Propaganda

The legitimization of samba occurred during the Getuilo Vargas regime, from 1930 until 1945. Suzel Ana Reily describes clearly how Vargas used samba in his regime, an article called Introduction: Brazilian Musics, Brazilian Identities:

The representation of the Brazilian as friendly, happy, cordial and industrious was soon to become a commonsense category with the population at large. This representation of the Brazilian character accorded well with the populist objectives of Getulio Vargas who came to power in 1930, consolidating his regime in 1937 with the institution of the Estado Novo. The Vargas regime, which lasted until 1945, focused upon industrialization and, coupling this drive with a strong nationalist discourse, aimed at integrating the popular classes in the country's economic and political structures. The nationalist project centered on the image of the cordial mestico, a dignified hybrid laborer proud to be contributing to the prosperity of the country. Emblems of Hybridity were forcefully promoted as symbols of national identity by the Vargas propaganda machine, with music playing a central role in the definitions of what would be taken for national culture. The onset of the Vargas regime coincided with the emergence of samba, a hybrid popular style that provided the Estado Novo with a ready-made musical form well-suited to the nationalist agenda. Samba was co-opted and fashioned through censorship to promote Brazilianness. With its carnivalesque associations samba could be heralded as the felicitous integration of diverse cultural and racial groups that had been achieved in the country and through the radio and this image was propagated across the

entire country. Popular singers like Ary Barroso, Orlando Silva, Francisco Alves and others were co-opted by state-owned National Radio to sing the glories of Brazil. And thus what could arguably be taken for a localized style from Rio de Janeiro soon became one of the most enduring symbols of Brazilian national identity.(Reily,2000,p.4)

The Vargas government offered samba schools legitimacy but at a price: to abide by certain regulations. Each group was required to obtain a parade permit issued by police. Even more important, each samba school was required to continue promoting and supporting the Vargas propaganda centered on creating this Brazilianness nationalism; as such, the samba schools were to focus Carnival parade around an important event or figure of Brazilian history. The first recorded samba song was *Pelo Telefone*, in 1917, significant in marking samba as a genre. The first officially-formed samba school was *Deixa Falar* and identified itself as a samba school because rehearsals were held near a grade school; making the name somewhat official ensured that the police did not bother them. In 1934, a Union of Samba Schools was formed and the Afro-Brazilian Carnival celebration moved to a government-designated location in downtown Rio de Janeiro. The parades were located downtown on the Avenues *Praca Onze*. In the 1960s the Rio Carnival, through press and media, became an international tourist attraction. In the 1970s, rich white Brazilians began participating in Carnival parades and, in the 1980s, the need to find a permanent location for Carnival became more urgent. A new era began for Carnival with the construction of *Sambodrome* in 1984. The *Sambodrome* is approximately 700 meters long and seats up to ninety thousand spectators. In Carnival, each school parades for eighty minutes and its performance evaluated by judges seated in small boxes on each side of the *Sambodrome* throughout the parade.

The association of *Escola de Samba*s is called *Liga Independente das Escolas de Samba (LIESA)*. *LIESA* appoints a jury of forty members and there are four judges for each of the main ten requirements. The judges, in dedicated booths along the *Sambodrome*, cannot communicate with each other. The grading is on a scale of seven to ten, and the requirements are *bateria*, *samba endredo*, *harmonia*, *evolucao*, *enredo*, *conjunto*, *alegorias* and *aderecos*, *fantasias*, *commisao de frente*, *mestre sala* and *porta bandeira*. Below are brief descriptions of each category:

Bateria: the minimum number of percussionists required is 200. Wind instruments are prohibited, with the exception of the whistle used by the master of *bateria*. The

greatest challenge for this section is that, toward the end of the parade, the bateria makes a left turn allowing the rest of school to pass by. The bacteria must achieve this while maintaining the beat. A judging box is located on this corner, specifically to grade this movement.

Samba endredo: this section is for music, song and lyrics, and evaluation of this trio's overall feeling.

Harmonia: in this section judges examine the harmony of the entire school and the song performed by three thousand people. There are professional singers on the sound cars as well.

Evolucao: dancing movements, how people are animated, components of display, whether participants are dancing and greeting the audience, walking and remaining in accordance with other participants, staying in line, and in general the look of the entire school, its unity, harmony and orderliness.

Enredo: refers to plot and context, this is an important feature of the parade, and carnavalescos determine enredo, ensuring that there is a synopsis of the costumes, themed cars and lyrics of the song of that year.

Conjunto: the look of the complete presentation

Alegorias and aderecos: evaluation of floats and theme cars. Each school may have five to ten floats.

Fantasia: costumes are judged

Comissao de Frente: this is the front commission, comprised of a minimum of ten and a maximum of fifteen participants. Their role is to introduce the theme of that year with choreography and greet the audience.

Mestre Sala e Porta Bandeira: *Mestre sala* is "master of the room" and *a porta bandeira* is a "flag bearer." A female dancer, *a porta bandeira*, carries the flag and a male dancer carries a stick to point the flag, accompanying the female dancer during Carnival and throughout the year in closed and open rehearsals. Among various dance sections, this couple is highly respected because. This couple is evaluated

according to their overall look as a couple and the elegance and rhythm of their dance to the samba. The couple's costumes are composed of the colors of their samba school, and can be complex: they must be elegant and exquisite, yet brightly colored and sufficiently exaggerated to attract notice, but designed in such a way that the performance is not inhibited. Each couple must fulfill certain required steps and a routine accompanied by turns, nods, and half-turns, bowing and turning. During this dance the couple separate and reconnect. This part is crucial as the couple must not lose each other, or drop a part of their fantasias. This mini-ceremony is performed during Carnival directly in front of the judges' sections. Judges evaluate the harmony between the couple, how their steps are in line, how the male dancer courts lady and flag -in this, and an elegant protection is to be expected. Flag represents all of the samba school and the male dancer is courting the female dancer, who is carrying the flag. Porta bandeira, conversely, is responsible for bearing the flag, making sure it does not roll and is included in the performance. There is more than one mestre sala e porta bandeira dancer but only the primary ones are evaluated, while the others are optional and for decorative purposes.

Lucinha Nobre is the porta bandeira of samba school Unidos da Tijuca, located in center of Rio de Janeiro. This school is a traditional school and recently celebrated its eightieth year of displaying in the Carnival of Rio de Janeiro. While discussing the porta bandeira and mestre sala, Nobre described a dual organism feeding the other, where the flag bearer and flag are on one side and the community on the other. Nobre repeatedly emphasized the importance of community, noting that flag is very important and a need for total surrender is required from both the community and the couple dancer.

For example, in her first year with Tijuca, although even though everything looked perfect she lost half a point and immediately she assumed this because she has not had time to feel that love, caring and support from community. People in the school also took time to make her feel welcome, a part of and support her until the end. Although flag belongs to school and community, through dance it is brought close to the people. Flag meets its people, who unite underneath it through mestre sala e porta bandeira, and since she carries the flag it is through her that people are presented with opportunity to kiss the flag, hold it and feel sentimental. Interestingly, in Brazil

flag is celebrated extensively, with its colors used in merchandise and clothing. A mini-flag can be attached to any part of clothing, or even on flip-flops.

The Brazilian flag has two words: Order and Progress. This dates from the 1870's, when Positivism and Republicanism became prevalent expressions in Brazilian society following the overthrow of the Brazilian empire by the military. Subsequently, a military government was instituted, marking the beginning of the Republic. The officers of the Rio Military were great admirers of Auguste Comte, the acknowledged leader of French Positivism. According to this school of thought, everything that is rationally justifiable can be scientifically verified or verified through logical or mathematical proof. The second prevalent doctrine in Brazil was republicanism. Skidmore discusses this era:

Now republicanism revived as younger Brazilians questioned whether monarchy, with its accompanying socioeconomic ethos, was the best system for their country. The rapid industrialization of the United States reinforced this doubt in a Brazil that remained overwhelmingly agrarian. Furthermore, Dom Pedro II, once the unifying symbol of the Empire, was now physically and psychologically weaker. His colossal mistake in judgment when he insisted on calling for a Conservative government in 1868, despite the Liberal majority in the Chamber of Deputies, has already been discussed. It was the last straw for the more militant Liberals. Their manifesto, when they left the traditional Liberal party to found the Republican Party in 1871, declared that "National sovereignty can only exist, can only be recognized and practiced in a nation whose parliament has the supreme direction and pronounces the final word in public business." The signers left no doubt about their orientation: "We are from America and we want to be Americans." The Republicans, previously a minority, took charge of shaping the new institutions. The Republicans also created new symbols to celebrate Brazil's entrance into the world without monarchs. The new flag bore the slogan "Order and Progress" (a positivist phrase) and Republican-commissioned paintings and graphics featured a half-clad female figure modeled on the comparable "Marianne" heroine of the French Revolution. (Skidmore, 1999, p. 70)

Republicanism and positivism were two main influences on the ideology behind the formation of Brazil and its flag. Each samba school with its organic core can be likened to a mini-Brazil, with its own flag and the republican ideology. People feel connected to the school by this medium. Nobre expressed that a feeling of belonging was a major factor in her success, fed by support from the community.

2. A CHAPTER ON ETHNOGRAPHY

This chapter is an ethnography based on the field trips made to Brazil Rio De Janeiro between the years 2002 and 2011. My first and longest visit was 10 months following that I went back four more times staying two months the longest and three weeks the shortest. My second visit was in 2004 before I had started my masters program at MIAM lasting two months. My third and first official field work visit was in 2006 while I was working on my masters' thesis about Rainha de Bateria the Queen Dancers of Samba Schools and this trip was six weeks long. I went back in 2009 for a month long visit right before carnival and stayed for the winners' night and came back this time I was already in the doctorate program and had decided to center my work around Mestre Sala and Porta Bandeira couple dancer. My last I visit was in 2010 for 3 weeks when I was bringing a team for a photo shoot for Marie Claire magazine. The first ten days of that visit was me paying for my way back to Rio de Janeiro and working as the shooting manager. As soon as Marie Claire team left I went back to my mission and did the last field work for my doctorate dissertation. During all these visits I engaged more or less with the same people I had established a connection with originally when I lived in Rio de Janeiro for ten months in 2002. Like everyone involved in samba schools I had built my community and got tremendous help while doing field work for both my masters' and doctorate projects. Andiara Macedo a very knowledgeable dancer who had danced in various samba schools has always been a generous informant and a great friend in the last ten years since I met her for the first time. She lived in the same building with me and we became friends through Celeste Randall who is a make up artist from United States of America. Andiara resides half the year in France and half the year in Brazil. In France she has a carnival company and organizes various kinds of shows. She also has a website where she reports carnival live for the last five years. For this project she introduced me to costume maker Edmilson Lima who works with flag dancers from all samba schools. Andiara also introduced me to Lucinha Nobre and Rogerio

Dornelles became my main informants who are a couple flag dancer. They have been dancing together for 15 years and have carried many different samba schools flags. Here is when everything started. I had moved to New York City in 1998 after graduating from Bilkent University with a degree in American Culture and Literature. It was amazing to experience the diversity that big apple offered. I was taking advantage of all that this city offered. I was going to open air concerts, art openings, fashion shows, poetry readings, concerts, musicals, dance theaters... My first interaction with a samba school occurred in 2001 when I first heard Manhattan Samba School playing at Saint John the Divine Cathedral in New York City. They were a part of Paul Winters solstice concert that are known for their multi ethnic character. The experience of listening to a samba school live was amazing. I was in a trance, electrified, energized basically taken over. I knew my life had changed I just did not know what was to come after. Some of the band members after the concert told me they were performing at S.O.B's (Sounds of Brazil) every Saturday night. From then on I knew where I was going to be on Saturday nights. By this time I had tried different graduate programs not committing to one and finally arriving at New School studying singing and music theory. I was already moving towards music just didn't have a clear destination. The field had begun before I had any idea what field meant.



Figure 2.1: Photo of *Porta Bandeira* from Imperatriz Samba School.

SOB's is a nightclub located on the corner of Houston and Varick Street and the letters stand for Sound of Brazil. Larry Gold founded the club in 1982 and the club is known for being one of the best venues for world music both for tourists and for locals in New York City. (Please see in Figure 2.1 photo of *Porta Bandeira* from Imperatriz Samba School)Manhattan Samba was performing at SOB's every Saturday night and I was at the club dancing, becoming friends with the band members and joining an organic community of Brazilian music lovers of all nations along with Brazilians living in New York area. At the club, Saturday night was primarily devoted to Brazilian sounds. Slowly but surely I was becoming a person of the community which was a notion that I was not familiar with. Brazilians say *ela e comunidade* meaning she is from the community, which is very important in the world of samba schools. Everything revolves around the community and community members make it all happen in the samba schools. So becoming a part of the community is an important social status that opens doors and creates opportunities. It is the symbolic graduation from being an outsider to being an insider. As days passed by, I was invited to more Brazilian celebrations that were taking place in the city or in the suburbs or in some parts of New Jersey. Brazilians loved to get together especially on the streets and just hang out eat grilled meat and dance samba and drink.

I was following Manhattan Samba wherever they played. I was invited to the rehearsals and encouraged to practice drums. It was a natural thing to do for Ivo Araju (Mestre of the Manhattan Samba School) since this is what people of the community do in samba schools. Little did I know that in samba schools people encourage each other to get involved. This togetherness was a great opportunity for me. I could feel that my life was changing especially after starting to practice the drums. Soon I was treated as one of them and started traveling whenever they had a gig not playing yet but supporting them and making myself useful at every opportunity. At one of these gigs, the band was missing a shakers player; Ivo gave me the shakers and told me to play. Just like that! Therefore, I played and the strange thing was I had memorized all the breaks by then unconsciously and had no problem going along with the rest of the instruments. Next Saturday at SOB's Ivo gave me the shakers again and told me to play on stage. I did and my attitude was enjoy it while it lasts. In a small amount of time, I had a community of Brazilians and samba lovers

from all nations in my close circle of friends and I was learning more and more about Brazilian culture and was becoming more and more curious as well. A year quickly went by and I had completed my informal fieldwork among the Brazilians living in New York area. Manhattan Samba had technical rehearsals at a studio in the Meat Packing District once a week for two hours on a weeknight. Summers those rehearsals were moved to the street close to 12th street by West Side highway. Each rehearsal Ivo would put us into small groups according to different instruments. He would teach us the basic pattern and spare the first half of the rehearsal to perfecting that. After the whole group would come together and play along a song that Ivo, would sing and also direct the breaks. He would be pointing to the transitioning by using signs that he came up with using his hands. There was a sign language that kept the song moving and to be a part of the band one had to learn the basic drum patterns as well as the breaks ordered by Ivo as the leader of the band.

There is a big community of Brazilians in the New York area and they try to keep their culture alive through organizing events, getting together and dancing. If the events are in Manhattan they are usually held in venues like concert halls, night clubs etc. I attended many celebrations that were taking place on the streets as well but street ones were mostly held in New Jersey. Parades such as Brazilian day parade, Gay Pride, Halloween, Mermaid Parade are also an important part of samba performances. There are two other groups in New York one is lead by Philip Galinsky who is an ethnomusicologist and a percussionist. He is the founder of Samba New York: an active group participating in many events. He also organizes a trip to Brazil every year. I never participated in his trips but I did see him in Rio de Janeiro at samba schools rehearsals. He is an extraordinary scholar and a percussionist and lover of samba. The other school focuses on Maracatu and it is called Maracatu New York based in Brooklyn led by Scott Kettner. This group also organizes a trip to Brazil every year. Ivo's group Manhattan Samba is the oldest and most traditional and the least organized of all. Ivo and Amy Duncan found this group in 1990 and named it originally Uniao da Ilha de Manhattan. There is a samba school called Uniao da Ilha and Ivo wanted to express his connection to this school. He is a native of Rio de Janeiro and had started out as a *passista* meaning dancer and moved on to learning all the instruments and become a master in the end. Master means someone who can conduct the drum section and masters know how to play all the

instruments and plus the ability to detect if someone play the wrong rhythm. At every performance Ivo danced for him, dance and singing were inseparable. In this body of work, I am following the steps of my first master Ivo and trying to present dance and lyrics as a part of this big organism samba school.

In the end of exposing myself to all that was available in New York area, I knew there was much more and I had heard stories and seen videos of performances that left me with a burning desire to go to Rio de Janeiro Mecca of samba. Therefore, I did, first sold all my furniture and downsized my life to couple of suitcases at a friend's attic and a big suitcase that came with me to Brazil Rio de Janeiro. End of July of 2002 was my first visit ever and was going to be one of the many. My friends from the samba circles were all real excited for me but even them thought I was a bit nuts. My other friends were happy for me but at the same time, they were a bit worried. What was happening was I was doing something most of the people I know would have liked to do but never would actually have the courage to. I was going after my dreams and passion. Two weeks before I left for Brazil I drove with couple of friends to Atlanta from New York for 4th of July celebrations. We were on the street while the fireworks were going on and I saw a guy who was wearing a Brazilian flag. I went up to him and introduced myself to this group of Brazilians who lived in Miami. One of the guys gave me the phone number of a friend of a travel agent friend of his in Brazil Rio de Janeiro for me to contact. Therefore, I called this total stranger Wagner before I left for Rio de Janeiro from New York before I left. Wagner told me to take a cab and meet him at his office in Copacabana after I got off the plane.

In the meantime a Brazilian friend of mine from Manhattan Samba couldn't survive the cold and went back to Rio de Janeiro (something I have observed is that most Brazilians don't do well with cold) so I sent him an email to meet me at the airport. He picked me up at the airport and took me to my new Brazilian angel Wagner's office. That day in the afternoon, I rented a room in one of Wagner's friend Marcus's apartment in Ipanema. I was very lucky because all these people spoke English since I did not speak any Portuguese. Wagner is still a good friend.

The first days were very basic just trying to find my way around going to the beach and hanging out with my new roommate and his friends after he came back home

from work. I was aware of the fact that I needed to learn how to speak Portuguese real fast in order to understand this culture and survive on my own. I just did not know how long I was going to stay in Brazil; this might have been my new home forever. My new roommate recommended a university called P.U.C Pontificia Universidade Catolica Do Rio De Janeiro and they had an intensive course for foreigners. Marcus and a couple of his friends took me to PUC. At P.U.C, there was a Portuguese course for foreigners. This course was going to start in couple of days. The school was in Gavea, which was a short bus ride if there was no traffic but even if there was traffic, I did not care since it was such a beautiful ride. On the way to the university, there were amazing old trees. The roots were in layers and hugging each other, which looked like a knot. The university campus was in a small forest, there was a small branch of a river going through the campus, and one could see all shades of green embellished with colors of flowers in the garden of heaven of the campus. I was in this garden from heaven every day.

In my first week one night Marcus my roommate came back home from work and we went out to have *cafezinha* (little coffee in Portuguese). There was a group of people already at the coffee shop when we got there and Marcus knew some of them so we joined their table. One of Marcus's friends was working for a precious stone company in Copacabana and we chatted a little bit. He was very friendly like most of Brazilians and was amazed by my story. It is not common to meet a Turkish women living in Rio de Janeiro.

Like a week later, I went to Copacabana with some friends who were in town from New York whom I knew from SOB's. When we were walking I saw Marcus's friend whom I had met a week before at the coffee shop. He was happy to see me and he said that he was actually looking for me because he wanted to introduce me to his boss for a possible job opening at the company. In my slippers and beach outfit, I was on my way to the office for an interview. To my amazement, I was hired. This was so bizarre but later I was to find out that there were so many business deals resolved at the beach in Rio de Janeiro. I was fine with this and my life was moving on a very high pace. In the end I was in Rio de Janeiro for only two weeks and I was going to school from morning to noon then going to work for 3 to 4 days a week (I made a deal to work part time) until 7 pm. Working there was a great experience

because not only was I learning about one of the most important treasures of Brazil the precious stones but also I was living the life of a local who worked and took the buses had lunch at the corner *padarias* (places that sell sandwiches, tropical fruit juices).

My only problem was the fact that I had not been to one samba school rehearsal yet and I was in Rio de Janeiro for two weeks. I was asking everyone and people were promising to take me to a rehearsal but the only problem was that the schools were closed at the moment and they were too far away from the city. This was a partial truth I was going to find out about later that most of samba schools were not closed actually they were doing the elections for that years song. For people who are not from the community this meant the samba schools were closed. However, in fact anyone could go to the elections. People who are not from the community don't engage in the samba schools to the extent that they would know that it is open during the election times as well. I was lucky to end up going to couple of schools during the election period.

It was interesting that everyone I encountered knew someone in one of the samba schools. This was shocking to me in the beginning with my limited knowledge I was thinking that I was very lucky to be meeting people who knew people from samba schools. Actually I was a bit naïve considering the fact that each school has about 3000 people participating and there are only in the first group 13 schools which adds up to 39000 people in only the first group schools. Looking at the picture from this perspective me meeting people who knew someone in the samba schools was no wonder. Nevertheless, I was not meeting anyone who was actually participating and the reason was at that stage of my life in the people I was interacting with were mostly people from Zona Sul (the name of the section of the city) meaning economically middle to upper middle class people who enjoyed Samba around carnival. They didn't have the connections I was hoping to build.

In my third week in Rio de Janeiro I was gazing the street market in Copacabana one night and saw this guy selling drums and started chatting with him using my limited Portuguese. After a while, a friend of his stopped by to say hi and he introduced me to her. Little did I know that she was going to be a good friend? She was to become my first informant but back then, before academia I did not know what an informant

meant. We started chatting with her she didn't speak English I didn't speak Portuguese but we liked each other right away and became friends. We left the guy with his business took off to go for a walk at the beach had *agua de coco* (young coconut water juice). We exchanged numbers and decided to meet at the same spot next day to hang out. I was very excited to have a new friend who didn't speak English since that meant I had to practice Portuguese. Juliana is from Spirito Santos a town couple of hours away from Rio de Janeiro and she lived alone in a small room in the center that she had rented. She was working at a clothing store in the daytime and going to high school at nights. The store she worked at was two minutes walking distance from me so I visited her during the day at work. She had time and courage to take me to places. I just needed to express myself and I knew this was going to take time. She was an angel for sure and we helped each other out. (Soon I was to catch a tropical virus and got sick that kept me with high fever in bed for three weeks many antibiotic treatments until I found a new doctor who gave me different antibiotic shots that got me up and running. During this time, Juliana had lost her job, needed help, and was staying with me taking care of me. So we were there for each other)

Anyways back to the first night we met we decided to meet next night and went to Lapa (a neighborhood very close to the centre of the town with lots of bars serving different clientele of different tastes of music). That night in Lapa a Maracatu band was parading on the street, another Afro Brazilian drum based marching band. I told Juliana who was my new translator to find out where they meet and if I can go to a rehearsal. I figured they would know about samba schools and not only that this music was very interesting as well. It had a slower speed and was chant like with African tribal sound. In any event, we marched with them until they were finished that night and Juliana spoke to some of the people from the band and found out where they rehearse for me. Poor girl had to repeat everything to make sure I understand and got it right. The first rehearsal was next day at 8 pm in a place called Fundacaion (meaning foundation there were all kinds of activities (acting, circus training, acrobatics etc. going on in this huge building that was located in Lapa).

I went to my Portuguese class in the morning then went to work and left work early enough got on a bus to the center to Lapa. Here I was at the Maracatu Rio's school

learning how to play Maracatu knowing that I had nothing to lose. In fact, I enjoyed the slower beats; the songs and the dancing that went along. While we were practicing the instruments, the dancers were rehearsing as well. So dance as Ivo had lived was a part of the performance everywhere I went so was singing and the stories told in the traditional folk tales of Maracatu. I was open to everything all that was coming my way. I started to going to that school once a week and did so as long as I stayed in Rio I loved Maracatu rhythms the songs the dance the stories. Emailing a drummer friend of mine who had traveled to Brazil several times I discovered that I was very fortunate to be able to find a Maracatu school since this music was not widely practiced in Rio de Janeiro the center of this music is in Recife. This group is called Rio Maracatu and formed of young people who are mostly university students and continue their practice today. They are still alive and continuing to keep Maracatu alive in Rio de Janeiro. I never got too involved in Maracatu because soon I was to become busy with my main love samba.

Juliana was helping me with my Portuguese class homework as well. I asked her to take me to a samba schools rehearsal she called couple of people and we arranged to go to G.R.E.S Academicos do Salgueiro's rehearsal. I do not know why she choose this school as oppose to others but I did not question I was happy that someone was finally volunteering to take me. Soon I was to do these trips by myself I was just a bit shy in the beginning but as my Portuguese got better I became more brave. Salgueiro was established in 1953 because of two *blocos* called Azul and Branco and Depois Eu Digo coming together. Azul and Branco means white and blue and Depois Eu Digo means I will tell you later. The colors of the school are white and red and their flag is formed of 16 lines centered with their symbol formed of instruments. After this night, I went to one more of their rehearsals years later that was a technical rehearsal at Sambodrome before carnival in 2006. They still hold a special place in my heart since they are the first samba school I went. Later on, the community of people I was to meet and become a part of was not from this samba school and community means everything even for a field worker. Therefore, I was not to go back to Salgueiros' rehearsals simply because I didn't know people.

That week two friends from SOB's were in town. People from the community of SOB's did keep in touch in Brazil as well and people knew I was in Rio so whenever

someone was visiting they would send me an email and we would set up to meet. I met several people I knew or even hardly knew from the club SOB's in Rio during the time I stayed in Brazil and we did the same thing kept the community alive by getting together and going to samba schools. Juliana me and two of my friends from SOB's met for dinner on Friday. We took two buses to go to Salgueiro's headquarters. I was so excited to be going to a samba schools rehearsal for the first time. It took us almost an hour and a half to get there. I had no idea that this was going to be my destiny. I was going to travel in buses to get to samba schools minimum an hour because they are located far away from each other and I was living in Ipanema further away from all. We arrived at Salgueiro's *quadrada* (performance hall of a samba school where rehearsals are held) I was amazed by the simplicity of the place. It just looked like this huge space with chairs here and there and undefined sections. There was the main floor and there was the loft part where the drums and private seat sections were situated. Everything looked spread out but there was some kind of order underneath it. All the walls were painted red and white the colors of the samba school. This was one of the first meetings of the season and not many people were attending so the hall did not look alive. I was soon to know the difference when the whole community attends a rehearsal. We got there early around 10 pm by midnight the place was half-full. We met another group of foreigners who were visiting from France. Immediately we mixed as the foreigners group. The good thing is they were very enthusiastic as well and stayed the whole night. I was not scared but it was comforting to know we were a bigger group since we had gone there originally as four girls. This group also stayed in Zona Sul section of the city. They were in famous Copacabana that meant we were going to take the same bus back home. By this time, I had figured out that most of the buses going to Ipanema went through Copacabana as well.

This was a night of elections and they were playing all these different songs that were candidates to be the song of that year. Composers from the community present a song that they compose for that year's carnival. Many of the times couple of composers collaborate and compose together. The songs are presented to the community during the election period, which is usually in the month of August. On the election nights, handouts with lyrics and information about the song are given to community. Friends and families of the composers are there to support the composer

another place to observe the importance of community. We were welcomed right away and made a part of this process. We were holding fliers that had credits and lyrics of the songs on it. Everyone was treated equally, with respect welcome and love of samba. I was very happy to witness this stage of the carnival which in the end serves one purpose the 80 minutes on the *avenida* (means avenue but is referred to Sambodrome (where carnival takes place since) in this context) the *disfila* (dictionary meaning is display here referring to the parade on carnival in Sambodrome) where the whole community as many as three to five thousand people come together.

That year was especially important because it was the schools 50th anniversary. They choose a song called *Salgueiro Minha Paixao Minha Raiz 50 Anos da Gloria* meaning Salgueiro My Passion My Root 50 Years of Glory. It still is one of songs I like the most. Especially the chorus section creates an emotion of togetherness calling for the samba school to dance the heart of the people. Here are the lyrics to the song:

Table 2.1: Samba School Salgueiro Song Year 2003.

<p>Name of the Song: Salgueiro Minha Paixao, Minha Raiz 50 Anos de Gloria Composer: Renato Lage and Marcia Lavia Year 2003</p> <p>Orgulho é viajar em sua história No ar, o aroma de café "Tece" 50 anos, quanta glória Desta raiz, nasceu samba "no pé" "Morro" de amores e saudades... "Embriaga" de felicidade, "Conserva" o valor e a tradição De unir fé e bandeiras numa só "religião" Salgueiro, vermelho, Balança o coração da gente Guerreiro é de bambas um celeiro Apenas uma escola diferente Porto pro navio negreiro, Viajou com Debret pelo Brasil Quilombo exaltou o orgulho negro Xica da Silva já te seduziu História em carnaval, bênção da Bahia Rei Negro e Rei da França Coroaram a academia, Da magia fascinante à brilhante sedução Das minas do Rei Salomão Explode coração, é tanta emoção Que embarcar na alegria, eu vou É a consagração da minha paixã</p>	<p>Translation: Salgueiro, My Passion, My Root 50 Years of Glory</p> <p>There is Pride in your history The smell of coffee is in the air "Weaving" 50 years of so much glory The root of this samba was born "on foot" "Hill" of love and longing ... "Drunk" of happiness, "Keeping" the value and tradition To unite faith and flags in one "religion" Salgueiro, red, Dance people's hearts Warrior is a rickety barn Just a different school Puerto pro the slave ship, He traveled to Brazil with Debret Quilombo exalted black pride Xica da Silva has seduced you History of Carnival, the blessing of Bahia Black King and the King of France Crowned the academy, The magic charm to the bright fascinating King Solomon's mines There is so much emotion exploding the heart What a joy to embark on this journey, I go Dedication of my passion</p>
---	---

This song is telling the 50 years history of the samba school referring to slavery, important historical events, figures, and values that represent Academicos do Salgueiro. This school is known by their statement “no better no worse just a different school”. For some reason in the last ten years, I have listened to many other songs but this one is special because I was there the night it was elected. I was welcomed to the community right away, which is why this song became unforgettable. That night we stayed there until late hours and most of the time I observed what was going on. I was intimidated by how great people danced and felt shy to dance seeing how foreigners stood out and gave away their identity on the dance floor. Although Juliana had told me before hand that she was not very crazy about samba, she was a great dancer. I got it later that the rhythm is implanted at birth and almost impossible to accomplish afterwards. I was determined to accomplish the impossible needed a dance teacher and months of practice. When I went back in 2006 for an official field visit while doing my masters I had met a dancer and discussed this notion of having an intimate connection to samba with a Brazilian dancer who is married to a Dutch man and is living in Amsterdam. We chatted a bit and she told me that she has two daughters and although she tries very hard to pass the samba identity to her daughters, it is not happening. Her daughters can't dance like she can because they are not living in Brazil and are exposed to samba only when they visit Rio in their schools breaks in the summers. She said they are not born to samba. I was to better understand this being born into samba through another incident explained to me by Guilherme (my tamborim teacher from Tijuca samba school and a good friend). He was very instrumental in what I was trying to accomplish since he helped me a lot with getting to places locating things and more. One night I visited him at the apartment where he lives with his grandmother. Right before we left the apartment to go to Villa Isabel's rehearsal I asked him why we weren't inviting his grandparents to the samba school since I was used to seeing old people in the rehearsals. He smiled and said '*ela nao nacreseu com samba*' he meant that she was not born into samba, which is a saying in Portuguese. Therefore, people could be not born into samba even if they are living in Rio de Janeiro and it is a form of existence that can't be obtained.

On my way back from the elections night of Academicos do Salgueiro I felt a bit disappointed by couple of facts. I was living far away from the samba schools but

later I realized that all of the schools were spread around the city and it was not possible for me to live close to all. I was also a bit overwhelmed by the crowd so many people so much going on at the same time and I did not know anyone. At the same time, it also felt a bit empty did not feel like what I had seen in recordings before. I had not seen any dancer, *Rainha de Bateria* was not there, and *Mestre Sala* and *Porta Bandeira* were not there either. A lot was missing. Soon I was to discover that there was a process that was to come to fruition and that took time. After elections, the theme of that years' carnival is determined then preparations start. Fantasias are designed for the *ala's* meaning smaller sections of people in the parade. *Ala's* are formed. People break into smaller groups to practice. Identity cards are printed for the people of the community. Technical rehearsals begin where people are in smaller groups working separately. The whole community comes together sometime couple of months after the song elections and that is when big crowds are seen at the *quadra* of samba schools. Carnival preparations don't just take place at the *quadra* of the samba school at the same time floats are also designed at a separate place given to samba schools called Samba City Cidade do Samba. This is a 130 thousand meter square area designated for the samba schools in the Acesso Group to work on the preparations of their floats. Thirteen schools have a factory in this complex. There is also a performance space and carnival shows can be attended all year long. I never went to one of these shows because they seem to be tailored to the tourists and the tickets are very expensive and as I said, I am more interested in the kitchen than a representation of the real deal. As the carnival day gets close, the tension is higher, the excitement builds up, and the energy is different. Here is the map of Cidade do Samba taken from their official web site in Figure 2.2.



Figure 2.2: Outline of Samba City (Url-<http://cidadedosambarj.globo.com>).

Back to Juliana who was a match in heaven because she was willing to take me to samba schools and did not have a problem going to samba schools before the season starts. (Please see in Figure 2.2 Outline of Samba City) Well she didn't have a problem but she was not thrilled as well because it was really not the party nights that I wanted to go I was more interested in what was happening in the kitchen. With my beginning Portuguese, I was asking her millions of questions she was not able to answer sometimes until the next day at home with a dictionary in our hands. Generally, for people who are not involved samba season starts around one month before the carnival. What seems to be a seasonal entertainment was a year round event for the people of the samba schools. I was to learn that preparations start early on and there is just a small break during the rainy season, which makes sense since most of the events take place in open air spaces.

One of the things I did unconsciously was to let universe take me to places and never been misguided. I met a guy who spoke fluent English at the Maracatu School and I told him that I was looking for a samba school to practice samba as drums. He told me to meet him in the center next day and he knew the right place for me. We met and he took me to the Cultural Museum where I met my master Faisca who became my teacher from that time on. After my experience at Academicos do Salgueiro, being a part of a smaller group was just the right thing for me. Faisca had a program

sponsored by the Cultural Museum of Rio de Janeiro and this program's main goal was to take samba back to streets where it was originated. I was learning so much from Faisca he was a young master who used to be the master of the samba school Imperio Serrano.

In the beginning, I had no idea what Faisca was talking about. My Portuguese was getting better slowly and so did my understanding of what was going on around me. I started practicing with Faisca's *blocos* (small samba schools) once a week at the Cultural Museum and once a week at a universities campus by my home. I also made friends with two women who were in the same *bloco* with me and with these two women; we started going to rehearsals of big samba schools every night. It was great I was a part of a community and everywhere we went we saw people we knew from our *bloco* and they welcomed us and introduced us to people they knew.

As the communication with Faisca got better in time, I was able to comprehend better what he was trying to do with the *blocos*. For Faisca the samba schools were not the samba schools he grew up with anymore and the main reason was the Sambodrome. There are several discussions about the benefits of Sambodrome as well as what has been sacrificed as a result. Sambodrome stands for Marques de Sapucaí, which is a parade area built downtown Rio de Janeiro in 1984, designed by Oscar Niemeyer. It is on the Marques de Sapucaí and is 700 meters long. The street is converted into a parade ground with bleachers built on either side for spectators and judges. It can host 90 thousands spectators. In the end of the parade there is an area called *Praca da Aposeteose* meaning Apotheosis Square where the parade ends. Here is a photo that is on every Carnival brochure: (Please see outline of Sambodrome in Figure 2.3 and an actual live photo in Figure 2.4)

The same year in 1984 Association of Samba Schools of Rio de Janeiro was formed it is called LIESA standing for Liga Independente das Escolas de Samba do Rio de Janeiro. Representatives of ten samba schools who were not happy with the existing organization called AESCRJ Association of Samba Schools of Rio de Janeiro found it. LIESA is responsible for organizing carnival in the top league Grupo de Acesso.



Figure 2.3: Outline of Sambodrome (Url-<http://cidadedosambarj.globo.com>).



Figure 2.4: Photo of Sambodrome in real life.

Before Sambodrome, carnival was celebrated on the street and was less professional but everyone was able to be a part of it free. (Please see in Figure 2.3 Outline of Sambodrome and in Figure 2.4 Photo of Sambodrome in real life) On the other hand, there was a lot of chaos. With the introduction of Sambodrome, the transformations that the samba schools went through changed carnival. For some this transformation was for the better and for some for worse. Faisca is one of the people who believe that Sambodrome has changed things for worse and he wants to carry the carnival back to the streets and the way he works on it is through the *blocos* that he directs.

According to Faisca, the soul of the carnival lies in the community and with Sambodrome, part of the people of the community is denied access to the most important event of the society. The truth of the matter is carnival tickets are too expensive for the majority of the people who are from the communities of the samba schools. It used to be so that everyone was able to view each other parade but after the Sambodrome, most people only parade with the school they participate and then go home and watch it from the television. When carnival was on the street, people partied for three days and it was a celebration for all from all school all neighborhoods. After Sambodrome, only people who can afford to buy the tickets can go and between the people of the community of the samba, schools there are a small number of people who can afford it.

There are still *blocos* for the common people to celebrate carnival with on the street. What are *blocos*? As far as I have experienced through being in them they perform on the street and many people participate in them during their parades. It has a snowball effect; the *bloco* leaves from a certain point and starts parading and people just join the *bloco*, dance along, and sing along with everyone. *Blocos* usually parade one week before the carnival, they are not as big as the samba schools in number, and they are not furnished with many divisions as the samba schools. Some of the drummers who play in *blocos* also play in samba schools. The *blocos* place is like a preschool for drummers. I have asked about the *blocos* to a professor of Popular Culture Felipe Ferreira. When I was in Brazil in 2006, January one day in an early afternoon on TV there was a show on carnival and Felipe Ferreira was the storyteller. Immediately I noted his name, started asking around, and didn't get any answers. I went out for a walk after dinner on my last night in Rio de Janeiro. It was almost 11 pm and in one of the side streets, there was a store that sold CDs and books. I walked in feeling a bit unsure if they were open or just working in the store to do an inventory or something else. The lady inside told me that they usually stay open until 11 pm at night. It was like five minutes to 11 pm although I felt like not taking her time something kept me there first I looked over the CDs and she assured that I could take my time. Then I moved to the section of the books and there were couple of books about carnival on one stand and the first book I picked was named *O livro de Ouro do Carnival Brasileiro* by Felipe Ferreira. The name sounded very familiar but I was not sure who he was did I meet him? I studied the book a little bit and in the

last page, there was a photo of Felipe Ferreira. It was him the guy I saw on TV and had been hoping to meet. (By that day, the names were getting confusing since I was meeting new people everyday) I immediately bought the book and thanked the lady for staying open until 11 pm. It was my last night and in the morning I had a flight so there was no time for to set and interview with Felipe Ferreira and unfortunately the book didn't have a contact info. However, in the biography section it talked about the university that Felipe Ferreira was affiliated with. When I got home first thing I did was send an email to the university asking for Felipe Ferreira's email address. There was no response for six weeks and I was about to lose my hope but also considering the fact that universities were on a holiday and this was carnival time. In Rio many things, are postponed to after Carnival. I did get an answer from Felipe Ferreira, we have been in touch, and I have been asking him questions and getting his expertise. I am utterly grateful for the generous help that he has been giving me. I have been doing email interviews with Felipe Ferreira who has been wonderful about enlightening me in different matters related to my research. One of the areas that I had requested his expertise on is the *blocos* and he explained them as:

“The “blocos” were one of the various forms of carnivalesque features that exist in Rio since the 2nd half of the XIXth Century. The word “bloco” means a group of people (or things). Until the beginning of the XXth Century there were no distinctions between all the kinds of popular carnivalesque groups, such as “Blocos”, “Ranchos” and “Cordões”. It was impossible to separate one from the other. During the first half of the XXth Century the carnival began to have its features established by distinguishing the different forms of groups. “Cordão”, “Rancho” and “Bloco” were separated in different categories. “Cordão” was the most simple and popular. “Rancho” was the most organized. “Blocos” were situated in-between. During many years the blocos were a kind of small samba-school. In the 60's a new kind of bloco appeared. They were groups of people parading with the same costume. Like the “Bafo da Onça” and the “Cacique de Ramos”. Nowadays these are the only kind of bloco.”

I was in couple of *blocos* that was organized by Faisca and ended up parading with all of them close to carnival. This was good for me because I needed the soft transition from being in a *bloco* to being a part of a big samba school. One of the women I met in the *blocos* was Zeze: a retired doctor and a ballerina who became a dear friend. Every night we got into her car, drove to *favelas*, and watched different rehearsals either on the street or in the samba schools rehearsal spaces. The nights she couldn't make it I was taking Juliana as a hostage and going with her. I wanted to

make sure I was safe so I was not going out alone to the *favelas* I wanted the community to get to know me before I traveled on my own which was going to happen in 3 months. Even going in Zeze's car was safe to a certain extent the doors had to be always kept locked and the windows shut. On top of this, we never stopped at red lights at nights because of danger of being mobbed. We were in the hands of universe two or three women at nights driving to samba schools at nights. I was working, going to school and practicing samba 2 nights a week and one night a week Maracatu, then going to other rehearsals at nights my life was full, and I was a part of every aspect of life in Rio de Janeiro. I made a new friend through my roommate. Celeste Randall, an American woman living in Rio de Janeiro, she, and I immediately liked each other and she found a small apartment for me to move into. I took it right away, which made me neighbors with Andiará Macedo who was to become my informant while I was writing my masters' thesis. By this point, I did not need Juliana much but we kept our friendship until she went home to visit her mom and disappeared.

Here I would like to also point out that the community of people of samba is a big one of all the samba schools so there is no distinction between the ones in one samba school than in another samba school and most of the time drummers go and drum at several samba schools. In a way, although there are different samba schools all are connected and there is a unity and sisterhood of all the people in all the samba schools. This is the way it is % 90 of the time but unfortunately this is not being practiced by every samba school. Mangueira is one of the oldest and popular samba schools of Rio de Janeiro. Personally, I have never been a big fan of Mangueira but have been to their technical rehearsals and have showed them my utter respect all along. (Nothing personal but their principle of not allowing women to play in the *bateria* could be the reason why I never felt a special connection to this samba school). In 2009, people kept asking me if I had been to Mangueiras' rehearsals and I had not and didn't have the intention to go. Then one day while chatting with Guilherme he told me the story why people were asking because turns out that this year Mangueira was charging 30 Reais entrance fee. My first reaction was well but what about students and people from the community that is not the price they have to pay right? To my amazement the price was set for everyone apart from the

community of the Mangueira no student discount no discount for the people who carry the cart of the community of other samba school.

This is a way of breaking the convention of the unity and sisterhood of people of the community of the samba schools. This sounded not right and I had to go and see this for my eyes. My last Saturday in Brazil after going to Beija Flor's Sambodrome rehearsal I took a cab, went to Mangueira, and paid the 30 Reais to investigate this for myself. I also thought maybe they were doing a special show and attracting many tourists as a result and able to charge this much. 30 Reais is a lot of money and equals to more or less 18 Dollars and the average that people make in a month is 150 Dollars in the *favelas*. Considering these realities this money is too much and Mangueira charging everyone apart from the people of their own community is an indirect way of not welcoming them to their *quadra*.

The rest of this chapter will be devoted to dance and *Mestre Sala* and *Porta Bandeira* couple dancer and several different stages I was able to observe them perform. However, before diving directly into the subject I would like to give a little bit of background about community, community centers, the positive effect community centers have on people, my initial relationship with dance through a community center and my decision to base both my masters' and doctorate project on dance. This decision was made long time before I got into Istanbul Technical University in fact sequence of my experiences in the field both before and after academia brought me to a project based on dance and lyrics. I had a degree in American Culture and Literature majoring in African American Literature and Literary Critical Theory. Words were a big part of how I related to the study of culture. Going around samba schools, I was always interested in the lyrics of the songs and the stories they were telling. I also never thought dance separate from the lyrics since there were dancers choreographing the lyrics through body movements. My first initiation with dance on a more professional level was through a community center. In 2002 during my first long visit one Friday night, I was home from a samba schools technical rehearsal around 2 am. I heard music coming from somewhere real close to my apartment and I just couldn't figure out where this music was coming from. The building I lived in was on a dead end street. There was a hill a big rock looking at my room's window. I went out to follow the sound at 2 am I knew I was hearing samba somewhere real

close but I couldn't figure it out. After looking around for a while I gave up and went back home hoping to figure it out daylight. Next morning I went out to continue my search and saw what I didn't see at night because of dark. The building where my apartment was looked like the last spot on the dead end street it was on but turns out it wasn't the case. Walking a bit further there was a tiny left turn and after walking ten feet, there were elevators. I had figured out that the music was coming from this direction the night before I just didn't see these elevators. I pushed the buttons but no luck the buttons were broken. All of a sudden one of the the doors opened and there was an elevator man sitting inside on the corner and some people came out of the elevator. I wasn't sure if what I was seeing was real and I must have looked like a zombie to him. He asked me if I was going up so I jumped in and went up with him not knowing where I was going. There were no stops in between the elevator went up and opened to a community center called Cetep Ipanema.

Later I was to find out that where this community center is now there used to be a hotel and then was changed by the government and has been around for 70 years. I got off the elevator and looked around a bit and it looked closed but I knew that this is where the music was coming from the previous night. I went back to the elevator man who told me to come at night to be able to talk to people. I went back the same night, which was first time in a community center. The community center was alive filled with teenagers, children and adults who were attending different activities. There were classes of *Capoeira*, computer and dance going on at the same time. Some sections were under construction a computer lab and a library, which I was going to see finished when I re-visited in the following years.

I recall my vivid memories of this place and what I thought it was doing to the people of the community. There were kids of all ages and these kids ability to dance so well was amazing. This intense energy was not just coming from these kids ability to dance so well, there was something else going on and soon I was going to find out the source of this strong energy. It was something that had to do with the role of the community center in the lives of these kids who lived in *favelas*. It was not just a place they were going to after school or when their parents were, still at work it was also a safe place protecting them from being on the street serving the illegal traffic going on in the *favelas*. At this point, I find it necessary to give a little background to

the *favelas* and the life in the *favelas*: there are three big drug families that control the drug traffic in Rio de Janeiro. In each *favela*, a leader executes the traffic in the community who is directly working for one of the three families. In addition, in each *favela* there are populations of people who work in jobs that serve the needs of the *trafficientes* (drug dealers). Unfortunately young kids, teenagers and children are also employed in the drug dealing business. Of course, not everyone who lives in a *favela* gets involved in this scene but the question is really how does one resist the lifestyle that looks so attractive when one is deep in poverty.

I remember back in 2002 noticing news covers everywhere about one of the leaders of one the three families. He was caught in a hospital when he was in a car accident and of course was sent to jail. The big news was everywhere, it was my third month in Rio de Janeiro, my Portuguese was getting better, and I was trying to practice by watching the news with Juliana at nights and telling her the things I comprehended from what I heard. Any event everyone was talking about this guy being caught and there were discussion about transferring him to a prison in Sao Paolo which is another city known for being the city of business. I was very curious about what they were going to do with this guy and from what I was gathering he didn't want to be transferred to a prison in Sao Paolo. The discussions were centered on the fact that if he was to be transferred to Sao Paolo he was not going to be able to control his business affairs effectively. He was refusing to be transferred and was insisting.

One of those days, I went to work and saw that the stores windows were half closed which was very unusual. The security guard of the company was at the door and he let me in. When I walked in everyone was inside listening to the radio then we were sent home. He threatened to send his man down to the city and have them shoot everything. He was very angry that they were trying to transfer him and they had to just give that idea up.

That day everyone went home and all the businesses were closed in the end no one had the guts to work. Well personally, I felt very scared and questioned for the first time how safe I was in Brazil. I guess what happens is when one is in the middle of things it just doesn't hit as hard but when I look back it sure is scary that a gang leader can be strong enough to shut the city down for a day even when he is in prison. Well this is the reality of life in Rio de Janeiro.

There are of course other lifestyles in *favelas*. I made an interview with Mauricio Ladera Ribeiro (I met him in 2002 at Cetep the community center) in 2006 and looked deeper into the life of the *favelas* through his life experiences. He is a dance teacher in Cetep Ipanema and grew up in the *favela* right by Cetep where he still resides. He considers himself someone from the community and serves the community through his art. In the interview, he expressed that his life changed through the community center where he works as a dance teacher. Mauricio has been working with this community center for ten years. Moreover, his journey started when his brother and sister in law encouraged him to attend the dance classes. They actually brought him to the dance classes 10 years ago.

Before coming to the community center, he thought that he knew how to dance and didn't really need these classes. A truth he was to find out was that he didn't know how to dance but he was talented for sure. He was young and doing several things like modeling, acting and dancing. Through the help of the community center, he was able to concentrate only on dance and build a career for himself. The community center he came to check out became very influential in his life. He has been working there as a dance instructor changing other kids lives. He also works at the *Commission De Frente* (the front commission is a commission of mostly male dancers who are the first to enter the avenue in the parade) section of different samba schools as a dancer. He is also in a dance company that does shows all around Brazil. In the interview, I asked him to explain what the community center does in the lives of the kids in detail.

First, he described the situation in the *favelas* pointing out that the people of the community are poor, the streets are dangerous, and poverty leaves people with little options. He added that the life style in the *favela* with poverty is not easy and not a great environment to raise kids. In the interview Mauricio gave voice to this side of the picture and told that not everyone in the *favelas* is in the illegal business and the objective of the community center is to protect the people and help them live an honest life through the activities offered in the community centers like *Capoeira*, dance, soccer, language classes and computer skill courses.

According to him, this is something that not only benefits the people who do attend the activities in the community center but also the others who are not involved.

Mauricio made an interesting point about the kids and how they operate within the community of the *favelas*. He explained that most of the time the kids who are attending the community events stand out as power of examples and attract other kids who are not involved. Other kids get jealous and want to participate as well. \

One other point that Mauricio made was in relation to the fact that not all the people who participate in the community activities do end up becoming professional dancers, *Capoeira* masters or soccer players but one thing that happens for sure is their vision changes as a result they have more sense of self esteem and they believe that they can accomplish things. In my opinion, adding meaning to one's life through participating activities of the community centers is a far better choice than serving the illegal gang traffic and has a very dangerous life on the streets going to the oblivion.

I also asked about the families and their attitude towards the community centers since there are also families who need the kids to work for the family for economic reasons. Mauricio's answer was quite amazing since he explained that they do send their kids and support the community centers attendance. He also added that families express their gratitude because the kids become more respectful in the house and are more of a team player because of going to the community center. I assume that this has to do with the fact that kids learn how to interact with others in the community centers and learn how to be team players and this directly affects their life at home. As a result not only the immediate current daily lives of the kids are bettered through the community centers but also in the long run they are being somewhat protected from being gangsters.

Mauricio became my dance teacher the night I night I discovered Cetep. While I was hoping to learn how to dance, I wasn't aware of the French benefits that came with dance. I was not able to join the class at the community center since they were so advanced. Mauricio and I decided on private dance classes at the community center in the daytime on the days I was not working or going to school. We were splitting the class into two parts, in the first half, he was teaching me the samba for couples and in the second half, we were concentrating on samba alone.

I was not only learning how to dance at the same time I was buying my ticket out of being a gringo (foreigner) at the samba events. I was soon going to find out about all cultural codes that identified my place in the community as a foreigner and the more I knew about them the more I used them to my advantage to look like one of the people as oppose to a gringo.

The ability to grasp basic steps of samba also opened a completely new world where I felt more comfortable going into a project centered on dance and people from the community were not spotting me as a gringo anymore. This was also a soft awakening to the fact that dance can be an activity that can make me a part of a culture. I was communicating my place in the community through dance.

At samba events, Brazilian dancers were differentiated from the non-Brazilians through the way they danced. One of the ways this differentiation could be observed has to do with the basic samba steps and the ability to perform that in a certain medium speed. If one is a beginner it is hard to get to that pace and keep it there. Therefore, a beginner can be spotted right away especially if he or she is among masters of the dance. Unfortunately, comparison gives people away fast.

Another aspect of this differentiation has to with the movement while performing the basic steps. One is not suppose to go back and forth unless he or she intends to while dancing samba. This is a hard task to accomplish since there is a going back and forth of each foot in turns in the basic steps of samba. When I started practicing, I remember clearly that this was the hardest part in practicing the basic steps the ability to stand where I was at and dance at the same time. It didn't make sense at all and back then, it felt like I was never going to get it right. However, in time and with practice it is possible to be able to dance the basic steps where one stands without moving back and forth unless one intends to.

Another aspect of dance has to do with the gestures and cadence while dancing. It is very hard to keep dancing samba without breaks since the basic step is very tiring but one does not stop instantly. There is a smooth transition to the cadence, which is followed by a grooving standing mode. So one can even give himself or herself away through the way they stand by the dance floor or through the transition to grooving. While dancing and making the move to rest to get to the standing grooving mode

usually one takes couple of bigger steps, makes a small circle with the steps, and then stops to groove. Grooving is a movement that can be described as pointing each foot to the front in turns with the rhythm in mind accompanied by hands with the same move. So if one is standing and grooving in any other way than this no matter how much he or she looks like a local on the outside he or she will stand out as gringo.

One night I went to a samba event in Lapa with couple of drummer friends (everywhere we went we tried to play but sometimes we couldn't all play at the same time because of lack of instruments this is something that drummers often do go to different schools and just sit in for fun). My friends were playing I was dancing and just hanging out by myself by the dance floor actually waiting for m turn to come to play. It was around three months into my dance classes and I was not sure if I was progressing especially on dancing samba alone. I was practicing every chance I got and starting to enjoy appearance of the flow I was accomplishing in my dance. While I was dancing by myself at the rear of the dance floor, a girl came and stood beside me. She looked friendly we kind of smiled at each other. Because it is too loud I was not going to try to converse with her. Meanwhile I was checking out the crown and that night at that event there were some foreigners I had already spotted them and was wondering who they were since I had never seen them before. This is something that people do a lot just look around and see who is there. A while later the girl standing next to me pointing the foreigners with her head told me in Portuguese to look at the gringos dancing samba which she thought was very funny. I just nodded and expressed that I agreed with her with my head. I didn't want to ruin the moment since if I spoke she was going to find out I was a gringo as well because of my accent. I didn't show any expression at that moment but inside I was jumping and screaming with joy saying to myself, I got it! I can dance and not just dance but dance like a local!

As soon as I got into MIAM, I knew I was going to work on dance. I never thought of dance as separate from any other part of the carnival. I did not want to solely write about music, drums, lyrics or any part of samba but dance in the tradition of samba schools embodied everything because the dancer dances to the music to the drums and lyrics are in his or her mind.

My masters' thesis title is "*Rainhas that Make the Heart Beat*". It suggests a new way of thinking about the identity of *Rainha de Bateria*, Queen of *Bateria* (the drum section) of samba schools, as the only (woman) dancer who dances in front of the *bateria* (also referred as heart of a samba school formed mostly or exclusively of men) during the carnival parade. Among *passistas* (samba dancers in the community of samba schools), this is the most desired status and qualifications for elections of a Queen differ: some schools choose someone from their community, while others give this role to someone famous like a singer, a model or an actor. Interestingly, to be a good dancer doesn't guarantee the dancer the role of the Queen; in fact, a Queen may not really be a good samba dancer. (Please see a photo of my main informant Andiará Macedo a *Rainha de Bateria* in Figure 2.5)

The work explored the identity of Queen of *Bateria* from several angles: qualifications required to become a Queen dancer discussed through different perspectives on the queen dancers by different people of the community based on interviews done with drummers, dancers, conductors and the Queens themselves; the analysis of the seductive relation between drummers and Queens with the Queens' perspective on this role; and finally, the effect of the changes in the structure of the samba schools on the election of the Queen dancers as the faces of the schools transform into a more business oriented nature.

I was drawn to *Porta Bandeira* and *Mestre Sala* couple dancer while I was doing fieldwork on *Rainha de Bateria*. I used to attend rehearsals hoping *Rainha de Bateria* would be there and many nights end up recording the rehearsal and especially *Mestre Sala* and *Porta Bandeira* because she would not show up. At the end of my master's degree, I already had an idea about my next project and had the background work ready. I remember the night when I made up my mind. I was back in Rio de Janeiro for the last time before I completed my undergraduate degree. I had connections with samba school *Vizinha Faladeira* a second league school still highly respected because of its long history. I had been attending their different rehearsals hoping to make an interview with their *Rainha de Bateria*. Every time I was told she should be here in half an hour, she is definitely coming etc and never got to meet her.



Figure 2.5: *Rainha de Bateria* Queen Dancer Andiará Macedo.

On the other hand, *Mestre Sala* and *Porta Bandeira* were always there so I thought why waste time, filmed them, and was fascinated by the performance, costumes and the ritual that takes place around the flag. There are three couples parading during carnival as *Mestre Sala* and *Porta Bandeira*. In this rehearsal, the three of them were present and the ritual resembled the whirling Dervishes ceremonies as the *Porta Bandeira* elegantly dances with *Mestre Sala* and let the people from the community kiss the flag. I had never paid great attention to this couple dancer before. The couple is an active participant of the competition and collects points for their performance. This school's rehearsal hall was a square shaped. As soon as you entered in through the middle of the far end of the square on your right hand side the drums were situated and the rest was devoted to the dancers and alas practicing for carnival. The youngest couple dancer was not more than fifteen and the second couple was in their early twenties and the oldest one was in their mid to late twenties. (Please see in Figure 2.5 photo of *Rainha de Bateria* Queen Dancer Andiará Macedo)

Rosa Magalhães expresses the importance of this couple dancer to the samba school in her book. She is a Carnival Designer or in Portuguese *Carnavalesco* who was born in Rio de Janeiro to an intellectual family and studied painting at the School of Fine

Arts in Rio de Janeiro. She started getting involved with carnival in early 1970's and became a *Carnavalesco* for the first time in 1982 for samba school Imperio Serrano. She is mostly known for her involvement with samba school GRES Imperatriz Leopoldinense resulting with five championships. In 2007, she created the opening show for Pan American Games in Rio de Janeiro and won an Emmy Award for best costumes. I met her personally at some events but never made friends with her. In her book "Making of The Carnival"; she discusses the couple dancer as:

"The part that represents the samba school most is *Mestre Sala* and *Porta Bandeira*. Together they have a great responsibility to represent all of the participants. They are the very essence of the School and root of the compact of *Carnavalesco* entity. The flag of each samba school is very important that is often kissed at the edge presented by *Mestre Sala* when you are visiting as a sign of respect. There is a ceremony involving the couple dancer and the flag. Every flag has its own unique design in the colors of the samba school that also has decorative symbols. Dance is very important. *Mestre Sala* performs choreography for two purposes: court *Porta Bandeira* and at the same time protect the flag she carries. The costumes may resemble the traditional plots similar to the women in the court of Louis XV. *Porta Bandeira* must be higher than everyone must and dressed very well. This is why the judges not only look at how she dances but also how she is dressed. This part of the carnival is not open to innovation."(Magalhaes, 1997 p. 68)

The couple dancer's place in the samba school is deeply tied to tradition. As Rosa Magalhaes expressed above is not open to innovation. *Porta Bandeira's* has to be higher than everyone else is and dress accordingly. This is why most of the time their costumes weigh about 25 kilos very extravagant, very elegant, very shiny, very ornate and elaborate. As the unit that represents the school most it is common to see them at every rehearsal such as street rehearsals open to public, in house rehearsals at the samba schools head quarters, celebrations and rehearsals at Sambodrome before carnival. The mini dance is the same and the interaction of the couple dancer and the accompanying flag is within the realms of the traditions based on respect, love, sense of belonging and pride. Here is a thick description of the dance from a recording during a technical rehearsal at Sambodrome before carnival of samba school Mocidade Independente de Padre Miguel. It is accompanied by a recording that can be reached in the back of the thesis.

2.1 A Thick Description of Dance

Please see Appendix E for the Video Recording of this dance piece. *Porta Bandeira* and *Mestre Sala*'s dance is formed of turns, nods, half turns, bowing, turning and samba steps. During their performance, they separate and get back together. Separating and coming back together is an important part during which they are not suppose to lose each other and end up reuniting harmoniously. They perform this mini ceremony during carnival parade right in front of the sections where the judges are seated. Judges take into consideration; harmony between the couple, how their steps are in line with each other, how male dancer is courting lady and flag. An elegant protection is expected from the male dancer. Flag represents a lot and male dancer is courting female dancer who is carrying the flag. *Porta Bandeira* on the other hand is responsible to carry the flag, making sure it does not roll and is elegantly a part of dance.

At this point, I will give a structural analysis of a recording of this couple dancer from a carnival rehearsal of samba school Mocidade's at Sambodrome. This couple is *primera* meaning first *Porta Bandeira* and *Mestre Sala* of samba school Mocidade Independente de Padre Miguel. Flag is in colors of green and white with a star in the middle. Star symbolizes infinite from outer space reflecting intuition, luck, success and one who interacts in perfect harmony and fulfillment with life. Green and white are colors of this samba school. Green symbolizes youth, forests and white symbolizes peace. This rehearsal was one of the last rehearsals before carnival parade. They are very important because of the chance to use Sambodrome where actual parade will take place. Parade opens with front commission. *Porta Bandeira* and *Mestre Sala* come right after them. This recording is done right across from the section where a group of judges sits. So a full performance of couple's dance can be seen. All through the dance, her right hand will always be on the flag. Please find the timeline of the dance divided into 10 seconds intervals. Center point of the dance is middle point of avenue that is marked by lines as if it is a country road.

Minute 02.50 *Porta Bandeira* is on left side and *Mestre Sala* is accompanying her on the right side of avenue. When they approach the section where judges sit couple face them. There is about a meter and half distance between them. She opens her arms to give out an embrace with the flag that is always on her right hand. Then she

takes couple of steps starting with left feet forward towards judges and then a right step backwards bowing slightly. These steps are taken in harmony between dancers. He also bows at the same time but he puts his right knee on floor and points out to her. All through, *Mestre Sala* mainly engages in moves to present her and together they present beloved flag.

Minute 03.00 After that she starts turning around herself moving towards left towards end of avenue and he is accompanying him by a counter movement walking around her. While she is turning, he is facing her and walking backwards around her. Meanwhile he takes his stick towards his back and shifts it from his right hand to left. They end up at their original central position in the end of this turn where she is on right of avenue and he is on left of avenue standing right in middle line. At this moment, they both have their hands up in the air, she is slightly faced towards judges, and he is right next to her in a parallel position. Then both dancers bow just a tiny bit, where they stand. Then she takes a step towards him while he turns around himself twice. This turn starts with an elegant move that states where he is. After his turns, they rejoice hold hands.

Minute 03.10 He holds her hand with her left hand, his left hand is facing up leveled with his shoulders and he is facing her while she is facing end of the avenue with flag in her right hand and holding his hand with her left hand. In harmony, they take couple of steps forward and then couple of steps backward. To be exact it is six steps forward and six steps backwards. Then they stop and holding hands make a full turn and end up facing left side of the avenue. In this position, he is holding left top edge of flag with his left hand while holding on to his stick with his right hand. They take four steps towards audiences on side of avenue and stop and both turn towards flag. She points to the flag with her left hand while he points to symbol of flag situated in middle.

Minute 03.20 Then she takes two steps towards the flag, kisses it, and joined real close this time they walk towards audience. He does not let go of the flag and two people kiss and show their love appreciation and love through this kissing ceremony. Couple dancer at this point take couple of steps backwards towards center of avenue. She moves towards edge and starts making a wide circle towards beginning of avenue and he follows her with a narrow circle in the middle.

Minute 03.30 Just when she completes half circle on other end of the avenue, she makes a mini bow with her right feet and starts walking backwards in that circle. Meanwhile he makes a counter movement and they meet back where they started; him in middle and her in the outer closer to left side of avenue almost two meters apart facing each other. They take couple of steps towards each other and rejoice at a bow: his left knee touching ground and her right knee slightly bend. They elegantly get up and make a full turn around themselves twice once facing back and once facing front.

Minute 03.40 They meet in the middle again her facing end of avenue and him facing her holding his stick in his back in his left hand and pointing his left hand towards her. In this position, she has her left hand on her waist. In harmony, they make a mini side bow towards right during which with his right hand elegantly moves his hand from the head length down. They come back together he holds her left hand and kisses it and they take five steps forward and then make a backwards circle where they stand. End of the circle they separate facing left, her right in the middle and him about a meter behind her in a parallel position.

Minute 03.50 From this stand, they make a mini circle and face front again and make a mini stop in middle. She very slightly leans towards him, takes couple steps in opposite direction towards edge, and then she makes mini turns around herself towards him. After third turn around herself, she reaches his arms. In the mean time, he takes a step sideways and back and waits for her. His waiting pose is one where his left foot is a bit apart from his body, stick on his left hand and both hands on his waist. This is a rather flirtatious pose.

Minute 04.00 From this position they reunite and her left arm in his back and his right arm on her back facing the back of the avenue they start making mini turns in the center of the avenue. On third turn, he gently turns around herself and separates from her hands in the air. Separated from her while her left hand is touching the mid section of his body he makes four turns around himself. At the end of his turns his left and her right hand comes together.

Minute 04.10 He is facing left side of the avenue and she is facing back. He makes a mini jump and marks his transferring to being a main point. He leads her from one

arm to the other and then they face left side of avenue and together start taking steps towards audience. They are holding hands up in the air and their other hands are open up hanging in air. She is holding flag up while he is holding his stick out.

Minute 04.20 They take six steps towards audience and as soon as they reach far end of left side of the avenue they take a mini side bow walk towards left in synchronized steps. Then they make a mini circle and bow to left and to right again in synchronized movement. After which they separate him facing her towards back of the avenue, they are about a meter apart.

Minute 04.30 At this point, she turns around herself holding far left bottom edge of the flag so that it can be seen. She takes ten 360 turns to the right. He is on the other hand facing her towards back of avenue and performing a mini dance.

Minute 04.40 After tenth turn, she lets go of the flag and makes a mini bow holding edge of her skirt with her left hand. Following this bow, she starts another row of turns without holding the flag and to left again 360 degrees. This time five turns and he joins turns as well.

Minute 04.50 He makes a leap towards her as soon as she finishes her first round of ten turns and takes a start with stepping his right feet to the front. He starts his turns his right feet up in the air leveling his knee, his hands are open in an embrace position.

Minute 05.00 They look like two wheels facing each other. He takes four turns in the same direction with her while facing each other. This ends with them bowing slightly facing each other his right feet in front of his body bent and her left feet in front of her body. These turns are towards each other after they stop and do the mini bow bent they start new turns towards outside.

Minute 05.10 He is facing end of the avenue and her facing beginning. After three turns like this, she separates and makes bigger turns forming a wider 180 circle around him.

Minute 05.20 He is at this point stationed in the middle right on separating line. She makes ten moving circles forming 180 degrees circular movement towards end of the avenue. She ends up next to him in middle of the avenue. She completes this cycle in

ten big circles. In the meant, time he makes five 360 degrees circles around him in both directions. They meet right at the mid line of avenue holding hands facing each other. They make one mini circle holding hands and separate. They stand facing each other him on left side and her on right side of the avenue. She holds on to the flag with her right hand, he holds top edge of the flag, and they keep walking towards end of the avenue.

Minute 05.30 They make a small incline towards audience on right side of avenue him holding his stick up in the air. Couple faces audience at this pose: he is holding his stick up with his left hand and with his right hand he is holding flag up through left top edge of flag and she is holding the flag with her right hand and her left hand is pointed towards audience. They are presenting the flag to audience and they are welcomed with applauds. He gives a kiss to spectators.

Minute 05.40 They repeat same routine and present the flag to audience on left side. He lets go and she starts her new circle movements towards middle of the avenue and completes ten 360 degrees circles.

Minute 05.50 During this time, he stays in the middle of line and dances his main samba steps. Then she makes three turns opposite direction facing end of the avenue and they join hands right in the middle line with a mini bow done very gently. Together they complete holding hands four circles of 360 degrees. He then very gently changes hands and positions himself on right side of avenue and her on left side of avenue.

Minute 06.00 At that point, they make a mini bow, which represents beginning of their separate forwards series of synchronized circles of 360 degrees. He completes this in six full turns and she turns 9 times holding her free hand out elegantly. He stops before her so he can greet her and take her hand back. In the end of 9th turn, she joins hands with him and they make a half turn end up in this position. He is standing on right side of avenue holding on to left topside of flag with his left hand and her as always left hand free pointing toward spectators. This is a pose where they present the flag to spectators.

Minute 06.10 They join hands and continue walking towards the end of avenue.

This mini ceremony of dance is repeated throughout parade several times mainly in front of the sections where judges are seated. *Porta Bandeira* is at the very head of parade right after front commission. Parade opens with choreography that introduce theme of that year's carnival. Then they come with their extravagant costume and flag. Both dancers are like soldiers of the flag. Their dance movements and hand gestures are centered on celebrating and presenting flag, that overall serves the act of recognition.

There are three different mediums available for this spectacular performance: technical rehearsals at samba schools performance space called *quadra*, pre carnival rehearsals in Sambodrome, street rehearsals for public and community and last carnival parade taking place at Sambodrome. Each of these performances has a different setting and meeting space with public that changes nature of performance. The couple wears a different costume at each of these performance spaces.

Rehearsals are held throughout the year at samba schools performance hall. There are open rehearsals and closed rehearsals. Closed rehearsals are usually held on a weeknight. Their purpose is for community to practice for carnival. There are also open rehearsals held on a weekend night usually Friday or Saturday. In these rehearsals, doors are open to everyone who wishes to visit at a fee. *Porta Bandeira* and *Mestre Sala* rehearse during technical rehearsals held on weeknights. They are a part of the whole community who show up and practice. In these rehearsals, *Mestre Sala* wears a suit and a tie; *Porta Bandeira* wears a casual body suit and comfortable skirt with tights. Comfortable shoes like sneakers are used often to build muscle for carnival. Often one can hear couple dancer share that some months in advance they pick up running at the beach to build endurance. At samba schools hall they join rest of the community in preparation. According to shape of the hall, either they dance within a circle or they march around the hall. These are times that community is closest to couple and flag. There is a chance to be intimate and show respect because of immediate physical contact. Many people take advantage and kiss the flag. Recognition takes place in this mini ritual where people show their love and respect.

A state of belonging can be observed during these intimate moments. People show their pride, their appreciation and their respect to flag and bearers of flag. One of the things that *Porta Bandeira* communicated during interviews was how it took some

time to form feeling of community when they first launched on their journey as either *Porta Bandeira* or *Mestre Sala*. Bond between flag and community is there already and who ever becomes *Porta Bandeira* and *Mestre Sala* tunes into that feeling and is partially responsible from creating that emotion in between themselves, community and everyone else they present to during their performances in different mediums. Here there is a relationship between community and flag, *Porta Bandeira* and flag, *Mestre Sala* and flag and last spectators and flag in different mediums. There is also another form of relationship occurring under each school flag: between *Porta Bandeira* and *Mestre Sala* as trusted carriers of flag, *Mestre Sala* and community, *Porta Bandeira* and community bond as well. All of these people recognize the same flag.

Street rehearsals are held all year long. Purpose of these rehearsals is to give the whole school to practice on somewhat a familiar stage to Sambodrome. This creates a chance for community to greet public. During these rehearsals, *Porta Bandeira* and *Mestre Sala* extend flag to people outside community as well and meet public. They dress less casual since it is an open public rehearsal. In these performances, *Mestre Sala* would wear a shiny suit made of satin or silk and *Porta Bandeira* would wear an embroidered top and a mini skirt or a dress in colors of samba school. In this medium recognition also comes from public who come to see the rehearsal. In this instance, because rehearsal takes place on the street and is open to public recognition is carried out to anyone who either is there on purpose or happens to be there.

Each school is given usually two nights to practice at Sambodrome before carnival. These days are very important for the whole school and community. Many of spectators who attend these rehearsals are from the community. Most likely people will not be able to attend actual carnival because of financial restrictions. Carnival tickets are so expensive that many people watch carnival at home on television or at a neighborhood bar. Attached is a mini recording of a technical rehearsal. As seen in recording couple is wearing colors of the samba school in shiny outfits. Recognition mostly takes place within the community plus a small percentage of spectators.

The last place of performance is at the day of carnival at Sambodrome. On this day couple is in full costume. *Porta Bandeiras'* costume may weigh as much as 25 kilos. Her fully embroidered sparkly costume is usually matched with boots and an

exquisite hat. *Mestre Sala* wears a matching competitive full costume with an exquisite hat as well. This is the Day of Judgment and place of presentation. Everyone worked this day for all year long. It is the most important eighty minutes of that year. *Porta Bandeira* and *Mestre Sala* is an important part of this presentation. Both dance and costume are there to serve the recognition of the flag. In this instance, recognition takes place on many levels, the couple dancer and the flag is recognized by the public, by judges in the parade and by people in front of their television all around the world.

3. THEORY BREAKDOWN

3.1 Structural Analysis of Samba Schools

Literary Critical Theory will be the basis of theoretical framework in this work along with other disciplines for appreciation and understanding of *Porta Bandeira* and *Mestre Sala*. First theorist to refer to is Swiss theorist Ferdinand Saussure and his influential work *Course in General Linguistics*. This work became the basis of linguistic theories. It is formed of notes taken from Saussure's lectures in Paris. His approach to linguistics is what formed the basis of structuralism.



Figure 3.1 : Photo of *Porta Bandeira* Lucinha Nobre.

Structuralism in its purest form is interested in the interrelationship between units and rules. (Please see in Figure 3.1 Photo of *Porta Bandeira* Lucinha Nobre) Units are parts of a structure and rules reflect the way these parts are put together. In structural analysis, first we look at the structure to determine the position of each unit. Samba school is the structure that determines the position of each unit. *Porta Bandeira* and *Mestre Sala* is a unit of a samba school. (Some may argue that carnival

is the main structure but it would have been a limited view. Carnival is definitely the most important event of the year for every samba school. Carnival is just top of the iceberg underneath it there is so much meaning and so much happens that contribute to the event. Carnival is an event that brings people together. One of the goals is to be the Champion of that year. Besides being a champion there are many other satisfactions received during the process throughout the year.)

Carnival can be considered as an event that all other units are tied to it. Carnival is not just display that happens one day of the year. Three thousand people participate in this community act. A journey to expression originated from Angola and traveled to Brazil during slave trade. Samba is a Quimbundo (an African language spoken in Angola) word meaning to pray to invite spirits or Gods. It is very common to find names of African Gods in lyrics of samba songs. Samba also means to cry to complain as expressed in blues. It also means an invitation to dance as a navel bump, an action that depicts movement.

Samba as a genre was legitimized as a part of a political agenda. Getuilo Vargas regime lasted from 1930 to 1945. He used samba songs and commissioned pieces that promoted his political agenda. During that period, he had a censorship committee that censored samba lyrics and themes. Main goal was to represent a Brazilian character, glorify the country and promote a Brazilian hard working industrial persona.

Every one of the 3000, thousand people who parade in carnival are a part of a unit within a samba school. These units often get together and form a small team because of common duty shared. It will be more practical to talk about different units in relation to their duties and discuss their functions.

Table 3.1: Table of Contents of the Carnival Parade.

Opening Commission
<i>Primera Mestre Sala and Porta Bandeira</i>
<i>Allegorical Cars</i>
<i>Rainha de Bateria</i>
<i>Bateria</i>
<i>Baianas</i>
Sound Car with singers and some instruments
<i>Alas</i>

Every samba school has one President who has an office in the headquarters of each samba school. He is on top of and a part of the main decision making committee which is the administrative part. President usually has couple of assistants and a secretary who work for him. From this office, administrative duties are fulfilled including printing community IDs, renting sound cars, paying employees etc. These infrastructures vary from school to school. Very few of the 3000 people who take part in Carnival are paid for what they do. Still carnival does create jobs within the community.

Talking about design bring forth another unit in this big structure formed of one person. It is *Carnavalesco* or in English Producer of Carnival. He or she is responsible from designing the whole carnival. A *carnavalesco* can be thought as the chief artistic designer of carnival. They select the theme of carnival and their creativity is what transcends to the parade on Sapucaí during Carnival. In the early days, *Carnavalesco* used to have several functions: they were people from the community who had artistic talent and volunteered to do this job. They did not have formal art education on production but they had enough experience, knowledge and could put together a display using the right material at the right time aligned with the original idea, their dream. They used to be loyal and never leave one school for another but this changed. They were more hands on in creation of carnival costumes, jewelry, trimmings, etc. They also used to assist and oversee the rest of the workers from the community who were skilled at various jobs relating to production of Carnival. This was the times when things were more amateur. Production of carnival became more professional and in that professionalism, duties became clearer. Now there are people responsible from each section and they all give reports to the *Carnavalesco*. Carnival producer is also responsible from setting up a schedule for production and facilitating suppliers.

There is usually a group of 30 tailors in house who work on production of costumes at a small atelier set in the headquarters. They makers provide costumes for drum section and some of the administrative crowd.



Figure 3.2: Photo of an *Ala*.



Figure 3.3: Photo of an *Ala*.

Alas’ meaning a line of people gathered. *Alas*’ are sections in carnival parade formed of a group of people. Each one has a different costume. Designers from the community work with *Carnavalesco* and make sure their design is aligned with what he or she has in mind. This is important to create a harmony in the overall look of parade. It is an opportunity for every designer in the community to create a costume

in line with that years' Samba Theme. How does this work? Each designer will make a drawing of the costume that he or she has in vision and then put it up on a wall for display in the headquarters of the samba school. During open and closed rehearsals throughout the year, designers will be taking orders for their costumes. This process starts with elections of that years' *Samba do endredo* meaning the song of that years samba. Parallel to the theme of the song every aspect of carnival is designed. (Please see photos of *Ala*'s in Figure 3.2 and 3.3)



Figure 3.4: Photo of *bateria*.

Bateria is another unit formed of drummers, *Mestre de Bateria* and his assistants. In this section there are about 300 to 600 drummers changing from one school to another. There is always one *Mestre de Bateria* with as many as 10 assistants. The assistants stand in between drummers to pass on orders from Mestre. (Please see Figure 3.4 photo of a *bateria* from carnival)



Figure 3.5: Photo of an *allegorical* car.



Figure 3.6: Photo of an *allegorical* car.

Allegorical cars do not have machine power. They are on wheels and are pushed by people, *Puxadores* meaning people who push. Every allegorical car has a group of *puxadores* who push the cars very gently making sure everything moves in balance. (Please see photos of *allegorical* cars in Figures 3.5 and 3.6)



Figure 3.7: Photo of a *Baiana*.

There is a place for the elderly people within the samba school. Their section is called *Baianas* and their costumes are always the same shape with different design. (Please see Figure 3.7 to see an example of a *Baiana*)

Another unit is formed of composers from the community who either as individuals or in a group composes. These compositions are presented to the community around September. Elections are held to choose a song for that year.

Under the umbrella of dance, there are four categories: *Comissao de Frente*, *Rainha de Bateria*, *passistas* and *Porta Bandeira* and *Mestre Sala*. *Comissao de Frente* is formed of a group of male dancers from 10 to 15 in number who open and introduce that years' carnival theme. (Please see Figure 3.8 for a photo of the front commission dancers) Their role is to introduce that years' theme within choreography. They are professional dancers and they work with a choreographer to prepare the opening. *Rainha de Bateria* is the sole female dancer who dances in front of the drum section. This is the most privileged role for a female dancer. Their status is the most desired because of close proximity to drums. (Please see Figure 3.9 for a photo of a *Rainha de Bateria*)

Passistas are dancers who dance in usually bikini style costumes and form smaller groups. Often they will be expressing lyrics of samba through basic choreography.

Porta Bandeira and *Mestre Sala* is formed of a female dancer who is flag bearer, a male dancer who accompanies female dancer and flag. Accompaniment of flag is a highly respected duty. *Commission de Frente* and *Porta Bandeira* and *Mestre Sala* collect points and contribute to competition. (Please see Figure 3.10 for a photo of couple dancer *Porta Bandeira* and *Mestre Sala* with a *Rainha de Bateria*)



Figure 3.8: Photo of *Commission de Frente*.



Figure 3.9: Photo of *Rainha de Bateria* Bruna Almedia.



Figure 3.10: Photo of *Porta Bandeira* and *Mestre Sala* with *Rainha de Bateria*.



Figure 3.11: Photo of a sound car.

Sound car is another unit where a sound car is driven through the parade with singers on top and around the car accompanied by instruments. (Please see photo of a sound car in Figure 3.11)

In summary, this section included a structural analysis of carnival performance, preparations, samba school and everyone involved in the process of the making of carnival. A short explanation of each of the items in this structure is included along with explanation of how they relate to each other and affect each other.

3.2 Competence and Carnival

After having talked about each unit that is a part of this whole called samba school we can look at the relationship between these units based on structural laws. All of these units have a functional role and they all end up being a part of performance on

various occasions. The structural laws that keep this whole on its feet have to do with both competence and performance. Noam Chomsky's book *Aspects of the Theory of Syntax* talks about this concept in terms of linguistics theory:

We thus make a fundamental distinction between competence and performance (the actual use of language in concrete situations). Only under the idealization, set forth in the preceding paragraph is performance a direct reflection of competence. In fact, it obviously could not directly reflect competence. Acceptability is a concept that belongs to the study of performance whereas grammaticalness belongs to the study of competence (Chomsky, 1965, p.4)

Noam Chomsky stated that competence in a language is formed in relation to cognitive learning.(Chomsky, 1965, p. 25)

Although he has left some of the ideas presented in this book behind and came up with new theories such as Minimalism basic concepts that he built upon still stay relevant to the study of *Porta Bandeira* and *Mestre Sala* when applied to samba schools structure, dance and movement, cognitive learning of shared rules of specific movement and dress codes.

In the structure of samba schools competence comes from the vision that *Carnavalesco* has as theme of Carnival. This vision sets the standard that people abide to obey.

Carnavalesco is tied to reflecting what transcends from samba school and community as a whole that is rooted in tradition. Chomsky's competence theory can be combined to another great theory found by Ferdinand de Saussure. He is a Swiss linguist whose work influenced literary theory. His students and colleagues compile his book *Course in General Linguistics*. It is from notes taken at his lectures between 1907 and 1911 when he taught at the University of Geneva. He argued that object study for linguistics is the system of conventions meaning words and grammar .He defines language as a system of signs, sign being basic unit of meaning. Sign contains a signifier and signified, signifier is the visual or acoustic form and signified is the mental concept. Language is more complex than just signifiers and signified are. There is langue and parole. Langue is competence, system of forms, rules, and codes, conventions formed because of cognitive learning of shared rules. (Saussure, 1925, p. 50) In the case of the samba schools, these are the rules that *Carnavalesco*

has to keep in mind while creating his theme and implementing it combined with his creativity. Parole on the other hand is enforcement of movement sequence which is performance made possible by langue. Performance of Carnival is parole. Rules set by langue are applied through parole. At this point, a connection between language and cultural form can be made: both produce a meaning based on parole and langue within a culture.

3.3 Role of recognition in Carnival

In this section of the work I will be relating the concept of recognition to carnival and discuss how recognition plays a role. I will approach this from a humanistic perspective and see recognition as a basic human need. Abraham Maslow (1943) a famous psychologist in his paper *The Theory of Motivation* talks about how people need to be recognized for achievements, accomplishments and independence. (p. 371)

This human need for recognition form the basis of many aspects of carnival that will be best explained in connection to another study on the course of recognition by French linguist and theorist Paul Ricouer. I will be applying his in depth study of recognition. His thorough study of recognition in *The Course of Recognition* can be applied to different aspects of samba schools, carnival, politics, society and flag. Paul Ricouer is one of the major French philosophers of 20th century and this book is a collection of essays that were delivered as lectures at the Institute for the Human Sciences, Vienna. Ricouer (2007) studies different meanings of recognition starting with everyday use of it. He uses meanings of recognition found in French dictionaries. (p. 23-150) He divides his subject to three subtitles that form three chapters of this book: *Recognition as Identification*, *Recognizing Oneself* and *Mutual Recognition*.

First chapter focuses on identifying someone or something, second one is on recognition of one's own identity and last chapter is on mutual recognition. In conclusion, section he summarizes his goal as speaking of a course of identity, beginning with the identification of something in general that is recognized to be other than any other. He aims to reach from identification of someone to the occasion of the break with conception of the world as a representation. From this point, he

arrives at a point of transition between something and someone dramatized by experience of the unrecognizable that transition might be constructed from someone to ones' self-recognizing him or herself in his or her capacities. While doing his investigation, he uses texts of Marcel Proust, Descartes, Heidegger, Merleau Ponty, Proust and Kant.

Recognition is basis of emancipation in carnival. It brings to life long deserved recognition of people from Samba Schools who are born into poverty and inequality. People from the samba schools are primarily from lower echelons of Brazilian society—they are poor—and mostly people of color. Poverty is visible in Brazil; first three months I was there, I was haunted by images of children collecting empty cans, homeless children and beggars. Class separation is apparent in Brazil. My father visited for three weeks. After one week he asked me why all the door attendants were people of color. Second week he noticed that no white person sold anything at the beach. On his last week, he wondered if every single housekeeper was a person of color. My father's observations are not a serious study of the labor division in Rio de Janeiro but they are interesting remarks. Ronald M. Schneider's (1996) book, *Brazil: Culture and Politics in a New Industrial Powerhouse* discusses statistics on labor division and poverty in Brazil. For instance, in 1984 only 28% of the white workers earned below the minimum salary, compared to 48% of the brown-skinned workers and 52% of the black workers. Schneider includes these figures: the poorest 10% of Brazilians were 60% black or brown; the richest 10% were 83% white. (p. 71) (These figures are probably not entirely startling; I believe the United States has roughly the same division). Ronald concludes his discussions on racial inequality thus:

Three and a half decades of personal observation leads me to the inescapable conclusion that other things being equal, a black or even a mulatto may need at least twice the talent, three times the hard work, and four times the luck to make it to near top in any profession not closely linked to professional sports or some fields of show business--clearly excluding television (Schneider, 1996, p. 95)

There is discrimination against people of color; any social movement has been stymied by the fact that blacks and mulattos do not identify themselves as minorities. In *Modern Brazil*, Kevin Neuhoser (1999) presents the results of a national survey in which respondents were asked to identify their color. Over 130 different shades were

noted, ranging from pale white to cinnamon brown. (54) It is hard to clarify a unified social movement if there is no central rallying point, which in this case is color. Poverty alone does not seem to provide the impetus for a unified social movement.

Under harsh circumstances of inequality need to be recognized and opportunity to be recognized is very valuable. Entire community works for a year to prepare for one day. That day people feel like the most important figure in the country, sometimes even the world. This is a result of recognition in active and passive form. Furthering the fantasies, in their elaborate costumes they become kings, queens, gods, lions and so on. As Ricouer beautifully words it on page 69 in the beginning of chapter 2:

The road to recognition is long for the acting and suffering human being that leads to the recognition that he or she in truth a person capable of different accomplishments. What is more, this self-recognition requires at each step, the help of others, in the absence of that mutual, fully reciprocal recognition that will make each of those involved a recognized being as will be shown in my next chapter. The self recognition at issue in the current chapter will remain not only incomplete, as in truth mutual recognition will but also more mutilated, owing to the persistent dissymmetry of the relation to others on the model of helping but also as a real hindrance (Ricouer, 2007, p. 69)

How do recognition of self and recognition of being recognized by others and recognition of samba schools by people outside samba schools take form in carnival parade? In the case of samba schools, this recognition of self occurs on many levels transpiring on a wide spectrum. Most of samba schools are located at the outskirts of Rio de Janeiro. Even though tourists or natives of Rio from all around city come to visit the main hall of samba schools during open performances throughout the year still the whole event happen more or less within community. During carnival parade, each school is given an opportunity to become visible to the rest of the society through many mediums. Sambodrome can host 90000 people and all those seats are sold long before the day of carnival. Each samba school parades with 2500 to 3000 people who get to be recognized by 90000 spectators.

Another medium that people get recognition is through media. Carnival is recorded and broadcasted live in major television channels locally. Many major TV channels internationally broadcast carnival adding to recognition. Press coverage from all around the world is impressive as well. Every year this mutual recognition occurs automatically where people from samba schools recognize their recognition and rest

of the world either through being a spectator in Sambodrome or being a spectator in front of television or reading press coverage participate.

In the introduction, section Paul Ricouer makes a thorough analysis of the different meanings of the concept recognition and one of the first definitions he introduces is about bringing the idea of someone or something to mind through temporal sense of repetition. (Ricouer, 2007, p. 6)

Every samba school is given 80 minutes to parade. During this time, that year's song is played repeatedly. Different forms of recognition occur. Lyrics of that year's song create recognition. Samba schools commission people in the audience who hand out free fliers to spectators. Lyrics and credits of the song can be found. The goal is to create an opportunity so that spectators can sing along. This creates a dialogue between spectators and samba school that is parading. Spectators recognize the samba school by singing along and repeating the lyrics.

Metaphors, references to ancestors and symbolism used in the lyrics contribute to recognition. Almost every song calls upon history, roots, heroic figures and names of African Gods. This recognition creates yet another mutual recognition. The worldwide audience is made to recognize the history, the roots of where these people came from through lyrics, through costumes, through statues of African Gods. On the other hand, the new generation of the community is made to recognize all these aspects of history. Ricouer emphasizes the recognition of one's self through the acknowledgment of one's own capacities that come to life in the case of samba schools through claiming roots, history, religion and Gods in lyrics of songs.

How does appreciation and gratitude in relation to recognition come to life for the people of samba schools? Another expression of recognition is related to gratitude and appreciation. Both people within the community and outside are given a chance of appreciation along with connection to roots. Carnival is an agent through which young people from the community are reminded of where they come from, older generation keeps their memory intact while the rest of the world who chooses to be informed either through television or press is given an opportunity to acknowledge a community with its history, religion, roost, stories, poetry, tradition lyrics and Gods.

Ricoeur (2007) strongly defends moral motivations that bring together the recognizing and the recognized party, which are compiled under peace, gift exchange, and mutual recognition (p. 16). Here, recognition takes the form of “gratitude,” as exemplified by festive undertakings of recognition. The virtues of giving and of receiving are present. During 1920’s samba was not recognized and celebrated as an honorable Brazilian festive. It was oppressed and samba events used to be harassed by police. This is the reason why the name school was added to samba so that the police would leave people alone. This was a hopeful symbolic meaning taken on for freedom. During Vargas regime, this was about to change because he decided to use samba as a part of political propaganda and commissioned samba composers to write samba songs that talked about the hard working industrial Brazilian. In these songs, a person who had certain qualities was recognized which brought the recognition of samba. Through commissioned songs that celebrated a Brazilian persona samba was rewarded with recognition, legitimacy and freedom.

Championship is recognition of set of qualities in a competition. This recognition is expressed through a reward mechanism. There are two goals: self- recognition and being recognized through an award. Because of this process an opportunity to be recognized one more time is given. Championship is celebrated one week after carnival. Schools that came first three parades one more time following the Sunday after the results are announced. During several field visits, one of the things that many different individuals from different walks of lives but all part of the community of the samba school expressed was that carnival was one day that they were given the opportunity to be on stage to be seen to be recognized and to be awarded.

Mestre Sala and *Porta Bandeira* and their dance lay the ground for recognition of the flag. Flag on the other hand serve for recognition of the samba school. For example, colors of the flag determine colors of merchandising. In main hall of samba schools, there is usually a small store where all kinds of merchandising are sold. It can be a t-shirt in the colors of the school, a mug, a handbag etc. Samba schools main halls are painted in colors of the school. Under colors of a flag loyalty, connection and devotion is expressed.

How does recognition come to life through *Mestre Sala* and *Porta Bandeira*? During rehearsals in the main hall of samba school or outside in predetermined areas flag

bearer couple dancer carries the flag and lets people from community or if it is convenient the spectators kiss the flag as a part of their dance. Recognition comes into life in this instance through a ritualistic ceremony embedded in dance. They collect points and contribute to competition that creates a dialogue between them and the judges. This creates another form of recognition. In this instance, they are recognized for their performance. They are evaluated according to their overall view as a couple, their steps, turns, bows, harmony, how *Porta Bandeira* handles the flag, their tuning into samba, accompaniments of *Mestre Sala* and their costumes. Costumes of this couple are usually very elegant yet exquisite very bright in colors very exaggerated in decoration. There is more than one couple carrying the flag during carnival parade but only the main one is evaluated.

One of the main goals of this research is bringing the recognition that people from community of samba schools, dancers, singers, drummers and *Mestre Sala* and *Porta Bandeira* deserve within academic circles.

3.4 Function in Carnival

After looking into recognition as a discourse in relation to carnival, I would like to relate another concept to the subject of this study and that is function. French literary theorist, philosopher and critique Roland Barthes wrote about the notion of function in his book *Image Music Text*. The book is a collection of 13 essays about film, photography and music from the angle of semiology. In one of the essays, titled “Introduction to the Structural Analysis of Narratives” Barthes discusses function in these words:

A function only has meaning insofar as it occupies a place in the general action of an actant, and this action in turn receives its final meaning from the fact that it is narrated, entrusted to a discourse which possesses its own code (Barthes, 1977, p. 88)

In the case of samba schools carnival is the action of its participants and function finds its' meaning through application taking place during in house rehearsals and street rehearsals and closed rehearsals and at Sambodrome during carnival parade. Code means converting a piece of information to another form of representation and every unit of carnival possesses a mode of representation according to the theme of that song.

Roland Barthes discusses units as a part of function and describes the whole system as:

Any system being the combination of units of known classes, the first task is to divide up narrative and determine the segments of narrative discourse that can be distributed into a limited number of classes. In a word, we have to define the smallest narrative units. Given the integrational perspective described above, the analysis cannot rest satisfied with a purely distributional definition of the units. From the start, meaning must be the criterion of the unit: it is the functional nature of certain segments of the story that makes them units- hence the name “functions” immediately attributed to these first units. Since the Russian formalists, a unit has been taken as any segment of the story, which can be seen as the term of a correlation. The essence of a function is, so to speak, the seed that it shows in the narrative, planting an element that will come to fruition later- either on the same level or elsewhere, on another level (Barthes, 1977, p. 89)

Roland Barthes work can be combined to Webster’s Third New International Dictionary explanations of the word function and related to samba schools. There are 11 meanings listed and here is how some of the definitions find its representation in carnival:

1) Professional or official position: this aspect of function finds its meaning in the structure of the samba school because of professional and official positions given to individuals who are participating the carnival. People who are being paid to fulfill their commitments are the professional ones like *Maestro de Bateria* the head of the drum section. There is also the group of people who are not being paid but are officially acknowledged by their identity cards issued by the samba school as *comunidade* meaning people from the community.

2) The action for which a person or a thing is specially fitted, used or responsible or for which a thing exists: the activity appropriate to the nature of a position of a person or a thing: this corresponds to how everyone involved in carnival. People take responsibility. This process isn’t regulated by law or rules it happens naturally within the organism of each samba school. This process is parallel to the individual’s personal journey for example if a person is talented and interested in becoming a composer he or she is free to express his or her creativity in that area and will be accepted within the structure of the samba school. Here competence comes into play

since there are no written rules competence is an unwritten rule that qualifies legitimacy of that responsibility whatever it may be.

3) Bodily or mental action behavior performance: carnival as a whole is a big one performance that embodies about 3000 people who are all contributing either bodily or mentally. For example, *puxadores* meaning people who push the theme floats contribute bodily while composers contribute through mental creativity and dancers engage on the level of performance.

4) a. an impressive and elaborate ceremony b. an often-formal public or social ceremony or gathering: carnival parade, street rehearsals of the parade, in house performances all make up the impressive and elaborate public and social ceremony.

5) One of a group of related actions contributing to a larger action: a. the normal and specific contribution of any bodily part to the economy of a living organism b: syntactic relation c. A feature of meaning distinguished as characteristic of a type of word d. The contribution as of an element, trait, and activity to the consistency or equilibrium of a culture: each section of the parade contributes the overall parade and the syntactic relation occurs within the structure of the parade where there is a queue for performers for example opening commission open the parade and there is a structure of display.

6) Any quality, trait or fact so related to another that it is dependent upon and varies with it: this concept is tied to competence where acceptability of any trait within the samba school can occur.

7) a. an expression which contains a variable term and whose meaning or truth is determined when concrete values of the variable are specified b. a propositional or sentential function c. the rule, law, relation or operation denoted by such an expression: this meaning basically explains how samba schools function for example composers compose a song that contains specific values such as nationality, history, empowering roots and the truth. That year's samba theme is determined accordingly.

Function plays a key role in the making of the carnival parade. Another aspect of function has to do with the narrative and how it is embodied within lyrics of samba songs. In the next chapter, narrative function will be examined by looking at samba

songs from different years belonging to different samba schools. Roland Barthes questions the narrative in his book *Image Music Text* and devotes a section in which he studies in depth the structural analysis of narratives. He asks very accurate questions regarding the function of narrative:

Is everything in a narrative functional? Does everything, down to the slightest detail, have a meaning? Can narrative be divided entirely into functional units? We shall see in a moment that there are several kinds of functions, there being several kinds of correlations, but this does not alter the fact that a narrative is never made up of anything other than functions: in different degrees, everything in it signifies. This is not a matter of art (on the part of the narrator) but of structure; in realm of discourse, what is noted is by definition is notable. Even were a detail to appear to appear irretrievably insignificant, resistant to all functionality, it would none the less end up with precisely the meaning of absurdity or uselessness: everything has a meaning or nothing has. To put it another way, one could say that art is without noise a system which is pure, no unit ever goes wasted, however long, however loose, however tenuous may be the thread connecting it to one of the levels of the story (Barthes, 1977, p. 89-90)

In theater if a gun is seen on the first scene, it is very likely that the gun seen on the very first scene will be shot sometime during the play. Barthes is questioning the functionality of narrative in the same sense and asking if everything is a narrative functional. He concludes stating that everything even the useless or absurd item has a meaning. In light of his theory on narrative the following pages will be focused on presenting meanings extracted from lyrics of samba songs belonging to different samba schools based in Rio de Janeiro from different era's starting in 1950's and coming to 2010. As a result of this in depth study of lyrics the common concepts that are repeated will be determined. A map of these terms will be drawn followed by an interpretation of the results.

In conclusion, I have applied theories of different theorists to the study of carnival, *Mestre Sala* and *Porta Bandeira* and lyrics of samba songs. Overall goal was to present the subject matter on stage, set the stage up, look into the units, discuss the relationships between these units, analyze the main subject matter and canvass the reason of existence.

First theory applied is structuralism by Ferdinand Saussure. It is about the interrelationship between units and rules. In this light, I have defined each unit of the

samba school that completed a structural analysis of a samba school. From defining each unit through a structural analysis, I moved on to the study of dynamics between these units based on competence theory by Naom Chomsky. I have explained what makes the production of carnival competent in light of competence theory and the answer took me back to Saussure and his theory on language. This created a dialogue between Chomsky and Saussure within the work. Saussure defines language as a system of signs, sign being basic unit of meaning and containing signified and a signifier. Signifier is the visual or acoustic form and signified is the mental concept. There is langue and parole. Langue is competence, system of forms, rules, and codes, conventions formed because of cognitive learning of shared rules. These rules form the basis of production of carnival where langue is the competence. Parole on the other hand is the performance of carnival.

After setting the stage with definitions based on Saussure's structuralism, Chomsky's competence and back to Saussure's theory on language I have moved on the analyzing what is up there. This brought me to Ricouer's theory on recognition. Carnival provides an opportunity of recognition to the people of samba schools. Based on Ricouer's theory I have expressed how different forms of recognition take place in the making of carnival, importance of recognition for people, how recognition takes form, different ways it occurs, how lyrics contribute, role of championship on the process of recognition, the role of *Mestre Sala* and *Porta Bandeira* and the flag in recognition. Because *Mestre Sala* and *Porta Bandeira*, the flag and their dance is the focus of this study I went on to making a thick description of the dance and explained different mediums dance is performed and related these descriptions to the theory of recognition.

This mini journey ended with another theorist Roland Barthes and his theory on function. Because setting the stage up with structural analysis and explaining the dynamics and the desire for recognition brought up the question on function. How does it all function is answered in relation to Barthes. From the dictionary, I related seven meanings of function to carnival inspired by Barthes critical perspective on function.

4. LYRICS WITH METAPHORS

This chapter is an overview of the songs that will be analyzed. Findings from the songs are grouped and presented in line with the ideas on literary criticism and philosophy of Richard Rorty (b. 1931, d. 2007), one of the most influential contemporary American philosophers. Rorty's work has been discussed in philosophical, legal and sociological circles. A native New Yorker, Rorty wrote for academic and popular magazines and achieved popularity unusual for a philosopher. He worked as an academician at prestigious institutions such as Princeton, Stanford etc.

Rorty is well liked and objected to, at the same time. He has been criticized for being wrong as a literary critic but right as a social thinker. One of his strengths is his ability to match the academic language with local language, and this is a factor in why I choose to relate him to the study of samba. People from samba schools are local people. (Please see in figure 4.1 *Mestre Sala* and *Porta Bandeira* of Unidos da Tijuca samba school) It is comforting to apply the theories of a philosopher who achieved the establishment of a bridge between academic and lay people.



Figure 4.1 : Photo of *Mestre Sala* and *Porta Bandeira* of Unidos da Tijuca.

Richard Rorty's use of value terms has been viewed as without justification or adequate basis. Philosophers have criticized his view of truth and knowledge, because for him truth and knowledge are according to how the world is. He defined truth as the search for acceptable justification and eventual agreement. This claim has been disputed. (Please see in Figure 4.1 photo of *Mestre Sala* and *Porta Bandeira* of samba school Unidos da Tijuca) For example, Susan Haack was a fierce critic of Richard Rorty. She is a professor of philosophy at the University of Miami, who studied at Oxford and Cambridge; her major contribution to the field is her book, *Evidence and Inquiry*. In her criticism of Rorty, she writes:

True is a word that we apply to statements about which we agree; but that is because, if we agree that things are this and so, we agree that it is true that things are thus and so. But we may agree that things are this and so when it is not true that things are thus and so... So true is not a word that truly applies to all or only statements true, mean that it is a statement we agree about. (Haack, 1998, p. 19)

Haack is simply stating that truth cannot be an eventual agreement because what people agree to be the truth may change. These statements are generalizations of Rorty's that were opposed in academic circles. An example to one of the generalization he makes in his book *Philosophy and Social Hope* is as follows: "we would not wish to be well-fed while our children go hungry; that would be unnatural" (Rorty, 1999, p. 77)

To name just a few of the questions that can accompany this statement: what is unnatural, what is wrong with being unnatural, who decides what is natural and then unnatural? These are key questions on philosophical terms and meanings; and they are fair questions as well, where Rorty needs to provide some justification for claiming such values. These are some areas where he has been criticized.

However, Rorty is also appreciated for attributes like his ability to bring intellectual discussion to the level of non-academics. His writings are clear and easy to grasp, opening doors for younger generations to comprehend his philosophy. I came across a series of interesting posthumous interviews on Rorty. Those interviewed knew Richard Rorty personally, at different stages of his life; they had either worked together or lived close by. These interviews are from *Slate Magazine* (an online culture magazine). I chose three of these interviews and quoted a brief section from

each that illustrates why I have been attracted to Richard Rorty's work. The first is with Richard Posner, a judge on the United States Court of Appeals for the seventh Circuit, and co-author of the Becker-Posner Blog. He said: "Dick Rorty's most striking personal characteristic was a deep and genuine modesty, as an anecdote will illustrate. He had once written that if there was any hope for the world, it lay in the Third World."

Richard Rorty's humble approach and desire to support the Third World is amazing. People from samba schools live an economically difficult existence. Brazil is now one of the biggest and fastest-growing economies in South America. I believe that a philosopher who sees hope in developing nations, and is an advocate of happiness for people, is a good fit for the study of samba schools.

The second interview I selected was with Mark Edmundson, a professor of romantic poetry and literary theory at the University of Virginia. He worked with Richard Rorty and expressed his tremendous contribution to intellectual life.

Dick brought intellectual talk a step closer to the marketplace and the everyday push and toss of life. With books like *Consequences of Pragmatism and Contingency, Irony, and Solidarity*, he invited people into the discussion who had been sidelined for not knowing all the key terms. He did a tremendous amount to democratize intellectual life. He also established a standard for a whole generation of younger writers that demands that one be clear and available, without losing touch with due complexity.

The people of samba schools are not complicated people - they are simple people with a rich history. They refer to themselves as *pobre*, the people's people, and Richard Rorty has been people's people, demonstrating this by keeping his work at a level available to the general public. The third interviewee made similar comments about Rorty. Morris Dickstein, a professor of English at the City University of New York, was a friend of Rorty's. Their friendship started when Dickstein invited Rorty to give a lecture at CUNY. Here is what he had to say about Rorty:

He may have been wrong as a literary critic, but he was just right as a social thinker. He turned himself from a professional philosopher into a wide-ranging intellectual and committed himself to limited but urgent campaigns—for labor unions, for human rights.

I have always tried to look at the subject matter of this dissertation from a social thinker's perspective, and consistently combined studies of dance and lyrics to the

society. This is another reason why Rorty is influential in my appreciation of the study of carnival.

Professor Dwayne Tunstall, from Grand Valley State University Michigan, presented a paper at the Society for the Advancement of American Philosophy's 38th Annual Meeting. In this paper, he takes the position of defending Richard Rorty against many people who criticized him. His defense of Rorty illustrates the reason why I had chosen him as a mentor and applied his philosophy to the study of lyrics.

He adopts a conversational style. This style is not one where someone offers sustained arguments with clearly identifiable premises and conclusions. Philosophical positions are advanced, instead, by justifying one's position on a given set of issues and problems to others. That is, someone explains the reasons why she or he holds a position on a given issue; including the personal motivations, he or she has for advancing that position. The central motivation for Rorty's creative misreading of philosophical texts is to appropriate ideas that are beneficial to advancing someone's public projects or private projects. For Rorty, public projects are those that ideally aim to alleviate suffering and cruelty.

In short, he is arguing that Richard Rorty's style is a conversational style where one explains why he or she holds a position. Additionally, Rorty's approach to philosophy stems from his quest to alleviate suffering and cruelty through public projects. This is a crucial point where our hopes meet, because I do hope that the suffering of poor people from Brazil ends.

In an article, titled Conflict Marco Jacquement brilliantly points how most legal anthropologists treated talk as a source of information about conflict rather than a device used by people in conflict. He expressed how conflict has been neglected in the study of language even when language had been considered a form of social action and how its disruptive potential has been surpassed. Recently this has changed and according to Jacquement, contemporary work on conflicts does look at language as a battlefield where people are aware of the power of their words. I see Sapucaí as the battlefield for the people from *favelas* and one of the weapons used in the performance of carnival is lyrics. Social change is the hope. Jacquement points out that two devices take importance: contextualization strategies and metapragmatics awareness. He explains this as:

“Contextualization strategies refer to communicative practices that both produce representations of the social world in accord with a given ideology and seek to persuade others to comply with these representations. Such strategies are found in all societies and usually consists of three parts: the decontextualizations of an event from its occurrence in a particular space and time, its entextualization into a discourse with a more controllable set of truth-values and the recontextualization of this discourse within a communicative frame set up to legitimize it. By pragmatic awareness, I mean the awareness of how speech forms are used to establish specific participation frameworks: the indexical relationship between interactants, including the speaker’s stance or attitudes; the social relations or relative status of the participants; and special attributes of particular individuals.” (Jacquement, 2001, p. 77)

This process can also be found in the lyrics of samba songs where the decontextualization takes place in the fantasy world of the performance in carnival and entextualization is done through new truths presented in songs and in performance through costumes, the allegorical cars and designs and last recontextualization occurs between the audience and the people of the samba schools during carnival performance where these new truths are communicated to the audiences and to the whole world through media. Jacquement summarizes this process stating that conflict talk forces people to address the issue of the relationship between language and social change.

“Conflicts over language use change the repertoire of social meanings associated with power relations. Through these fights, social relationships are internationally transformed.” (Jacquement, 2001, p. 77)

In the case of samba schools in the lyrics of the samba songs has conflict talks and the effort to bring change to the language through language, to the thought through evoking new thoughts is present. The following pages will discuss how this process comes to life with examples of lyrics parallel to how Richard Rorty theorized this concept.

4.1 Final Victory of Metaphors

This dissertation aims to investigate the issue of nationality and poetics in a community of samba schools, as it pertains to the couple dance section *Mestre Sala* and *Porta Bandeira* and the lyrics in samba songs. It calls for several approaches. It is not just about the *Mestre Sala* and *Porta Bandeira* and dance, or issues of nationality, or the community of samba schools, or the lyrics of samba schools. It is

about all of them at the same time and all of them individually, and how they relate to each other. This approach is chosen so that an overall wide appreciation can be attained. This is why different methods of approach, such as literary critical theory, critical theory and philosophy, have been called into duty. Richard Rorty's work became very instrumental. I have related my findings of the songs analyzed in accordance with three basic principles from Rorty's book, *Contingency, Irony, and Solidarity*. These are Re-historicizing Self-Creation and Criticism of Institutions, New Utopias, and Embedding New Vocabularies. I have been inspired by his work especially because it engages with social problems while constructively dealing with the experience of surviving in a political community.

The final victory of metaphors of self-creation over metaphors of discovery would consist in our becoming reconciled to the thought that this is the only sort of power over the world, which we can hope to have. For that would be the final abjuration of the notion that the truth and not just power and pain, is to be found "out there." (Rorty, 1989, p, 40)

Richard Rorty describes metaphors and the self-creation by using metaphors as the only power there is over the world. His approach to philosophy was centered on how people live and survive in a political community. What is self-creation? Why self create? How does self-creation affect the society? There are many values embedded in language that are not self-taught but inherited from society. Much of what critical theory is questioning refers to how true these values are, and finding our own truth should they not reflect our truth. For example, black as a color is associated with death or something negative. African-Americans used to be called black people. Are we committing an injustice because of the connotations already existing in the language? How can individuals take back the power and define themselves? Richard Rorty expresses that we can make our own truths and this is how self-creation is possible. Self-creation occurs first with awareness, so injustices can be detected. We need to ask questions as opposed to accepting everything as it is presented. These questions point out injustices and the next step is to replace existing vocabulary with that which is empowering. This is how self-creation will start to take effect. In samba schools, lyricists rewrite the truth. In this process, lyrics retell history while making a bridge between Africa and Brazil. They claim roots, bring out truths, re-define values and empower the present. The effect of self-creation starts on an individual level. Changed vocabularies create changed attitudes about self and new institutions

like community centers. These new institutions provide the medium for new truths to flourish in every aspect of life.

At this point, I would like to introduce the term agency used in relation to the power of words and how they contribute to the shaping of the society. Key Terms in Language and Culture edited by Alessandro Duranti includes a chapter devoted entitled Agency by Laura M. Hearn. In the article, she discusses how the term agency gained popularity in the 1970s' by scholars across disciplines reacting against structuralism's failure to take into account the actions of individuals. She explains that inspired by activists who challenged existing powers structures in an attempt to achieve racial and gender equality some scholars sought to develop new theories crediting the effect of human action. She advocates Raymond Williams's statement that human beings make society even as society makes them, that social reproduction becomes social transformation, and agency is believed to be the key element. In studying to songs of samba schools I kept thinking how these songs are repeated over and over for a year in all the rehearsals and the effect that the words potentially had on people who sang these songs many times. Here I would like to quote Laura M. Ahearn when she is explaining how linguistic anthropologists approached the subject:

“Linguistic anthropologists are well situated to contribute to the scholarship on agency. Recognizing that language shapes individuals' thought categories even as it enables them at times to transcend those categories, linguistic anthropologists interested in agency examine specific speech events in order to illuminate how people think about their own and others' actions. Because language is social action, studies of language use (such as can be found, for example, in Dennis Tedlock and Bruce Mannheim's recent edited volume) reveal how culture in all its forms emerges dialogically from everyday linguistic interactions that are themselves shaped by sociocultural formations” (Ahearn, 2001, p. 77)

As I had mentioned before samba songs were originally used as linguistic tools to create a persona that the politician wanted to impose on the masses during the Vargas regime. In time as the political atmosphere changed and as times changed these songs just like samba and samba schools became agents for transformation. The art of lyrics calls for minimum usage of words and maximum expression. This is made possible through symbolism and metaphors. According to Webster's Dictionary, metaphor comes from the Greek word “*metaphora*,” which means, “to transfer.” It

has two meanings 1) a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them or 2) an object activity or idea treated as a metaphor symbol.

In daily language, Brazilians often use metaphors. For example, people from Rio de Janeiro are referred to as *Carioca* or *Carioca de Gema*, "Carioa in heart". *Carioca* as a word has no meaning; it is a made-up word that refers to someone who is from Rio de Janeiro. Because of my love for Rio de Janeiro, friends used to tell me I am a *Carioca de Gema*. It means someone from Rio de Janeiro at the core or in heart. People often shorten names: for example, Maria Jose becomes Zeze. Another example: when something is going well one can say "*vai de vento em popa*." The literal meaning is "I have the wind behind me." The final example in this category is "*mulher sem marido, barco sem leme*" which means, "a woman without a husband is directionless." There are many more examples.

In samba songs, metaphors and symbolism are used as artistic expression. I have randomly selected 65 songs from 1948 through 2010 and conducted a thorough analysis of the lyrics along with the English translations. Brief explanations of the songs are included in the end of each translation. This collective study can be found in the appendix section.

Inspired by Richard Rorty's critical perspective I have grouped my findings from these 65 songs into three subtopics. These main topics are listed according to their function and what they present from a critical perspective. They are Re-historicizing Self-Creation and Criticism of Institutions, New Utopias and Embedding New Vocabularies. They are taken from Richard Rorty and used according to his definitions of what they represent.

4.1.1 Re-historicizing Self-Creation and Criticism of Institutions:

Max Horkheimer, the Director of the Frankfurt School Institute for Social Research, defined critical social theory as "cultural social theory has as its object human beings as producers of their own historical form of life." (Horkheimer, 1993, p.21) In the production of one's own history, self-creation through redefinitions embedded in metaphors plays an important role. Richard Rorty discusses the importance of metaphors and sees writers as people who use this power. Added to this in

Contingency, Irony and Solidarity on page 16, Rorty defines two kinds of writers. One is ‘writers of autonomy’, the other is ‘writers of justice’, and he sees them as two kinds of tools:

One sort of writer lets us realize that the social virtues are not the only virtues that some people have actually succeeded in re-creating themselves. We thereby become aware of our own half-articulate need to become a new person, one whom we as yet lack words to describe. The other sort reminds us of the failure of our institutions and practices to live up to the convictions to which are already committed by the public, shared vocabulary we use in daily life. The one tells us that we need not speak on the language of the tribe, that we may find our own words, that we may have a responsibility to ourselves to find them. The other tells us that that responsibility is not the only one we have (Rorty, 1989, p. 16)

In this above quote, Richard Rorty discusses basic human experience in a society. He expresses that writers play a key role in helping people become aware that there are virtues other than social virtues. Through the help of writers, people do become aware and re-create themselves beyond social virtues. This process is very personal. Rorty points out the supporting role that writers play in this process. Another role they play is pointing out the failure of institutions; reminding us, we can speak a language other than that of the tribe and find our own words. In the lyrics of samba songs, we find new words, new definitions: people are re-creating themselves. This re-creation occurs through claiming roots by using the names of African gods through re-telling history. It also occurs through the repetition of the name of the samba school in almost every song. The need to re-create is present along with the desire to connect the past with the present and create a new reality in this moment. Here are the songs that will be in this category beneath 65 songs analyzed in the appendices section.

The most powerful and traumatic historical force was slavery. Songs have been written to re-tell history, criticize institutions and re-create self after slavery. The first example of this will be (song number 11 in the appendices) by the samba school Salgueiro. From 1957, it is called “Slave Ship.” This song discusses the history of slavery, describing how Africans were packed in ships under inhumane. This song focuses on the journey of people coming from Africa and how they were turned into slaves. It ends with stating that slavery ended because of law enforcement. One thing missing is the re-telling of the struggle of the people to end slavery. It is presented as

if slavery ended just because a law passed. Overall history is re-told and truth is presented as to what conditions were present in slave trades. It is important to re-tell history so that tragedies are not repeated.

Another great example in the same line - where an event from history is brought back to claim justice - is also from Salgueiro. The name of the song is “Ouilombo das Palmares” (number 15 in the appendices) from 1961. It is about retelling history and claiming truth. This time Salgueiro describes an important place in the history of slavery: Palmares. These were the first settlements whose residents were runaway slaves. This song praises Zumbi, the leader of the Palmares settlements. Slaves who had enough courage to rebel found tranquility in Palmares and Zumbi, as their leader protected this place. Salgueiro claims that Zumbi deserves an imperial crown. Here is how the lyrics express:

Table 4.1: Samba School Salgueiro Song Year 1961.

<p>Name of the School: Salgueiro Year of the Song: Samba Enredo 1961 Composer: Noel Rosa and Anescar Rodrigues OUILOMBO DOS PALMARES No tempo em que o Brasil ainda era Um simples país colonial, Pernambuco foi palco da história Que apresentamos neste carnaval Com a invasão dos holandeses Os escravos fugiram da opressão E do julgo dos portugueses Esses revoltosos Ansiosos pela liberdade Nos arraiais dos Palmares Buscavam a tranqüilidade. Ô-ô-ô-ô-ô-ô Ô-ô, ô-ô, ô-ô. Surgiu nessa história um protetor. Zumbi, o divino imperador, Resistiu com seus guerreiros em sua tróia, Muitos anos, ao furor dos opressores, Ao qual os negros refugiados Rendiam respeito e louvor. Quarenta e oito anos depois De luta e glória, Terminou o conflito dos Palmares, E lá no alto da serra, Contemplando a sua terra, Viu em chamas a sua tróia, E num lance impressionante Zumbi no seu orgulho se precipitou Lá do alto da Serra do Gigante. Meu maracatu É da coroa imperial. É de Pernambuco, Ele é da casa real</p>	<p>Translation: Palmares's Ouilombo At a time when Brazil was still A simple colonial country, Pernambuco was scene of history That is what we are presenting in this carnival. With invasion of the Dutch Slaves fled oppression And think of Portuguese. These rebels Eager for freedom In camp of the Palmares Sought tranquility. Oh-ho-ho-ho-ho-ho Oh-oh, oh-oh, oh-oh. A guard came to this story. Zumbi, divine emperor, Resisted with his warriors in his Troj, Many years, fury of oppressors, That which black refugees' Yielded to respected and praised. Forty-eight years later Of struggle and glory, Ended conflict of Palmares, And on top of the mountain, Contemplating his own country; He saw in his Trojan flames, And in a stunning bid Zombi in your pride rushed from Sierra Gigante. My Maracatu It is imperial crown. It is of Pernambuco, He is the royal household.</p>
---	--

In this song, Salguiero tells the story of Oulimbo, a settlement in Palmares founded by African slaves who had escaped and declared their freedom. Zumbi is the leader of this runaway slave community. He is presented as a hero who deserves an imperial crown. This song presents the fight for freedom as opposed to stating that it came because of a law. As Richard Rorty discussed, the final victory of metaphors or self-creation by metaphors comes true metaphorically. Metaphorically, Zumbi is presented a crown for his bravery and all that he had done in his fight against slavery. He is defined as divine emperor and Pernambuco, his hometown is expressed as a royal household. He is defined as the imperial crown. This indeed is one of the many metaphorical victories he will attain in different samba songs of various samba schools.

Self -creation happens through claiming roots and presenting a new perspective about an existing truth about self. A powerful example is (song 24 in the appendices) is from 1969, called “Brazil, Lovely Flower of Three Races”. This song belongs to the Imperatriz samba school. In this song, the writer praises the Yoruba Goddess Iemenja as a protector of fisherman. Brazil is presented as a place where three races have mixed. Individuals from mixed races are called mulattos; being one is defined as a luxury. Empowerment happens through belief or superstition that an African goddess from Yoruba is protecting fisherman. A connection is made to Africa. Being from a mixed race is re-defined as luxury.

Table 4.2: Samba School Imperatriz Leopoldinense Song Year 1969.

<p>Samba School Imperatriz Leopoldinense Year of the Song: Samba Enredo 1969 Composer: Mathias de Freitas and Carlinhos Sideral Brasil, Flor Amorosa de Tres Racas Vejam de um poema deslumbrante Germinam fatos marcantes Deste maravilhoso Brasil Que a lusa prece descobria Botão em flor crescendo um dia Nesta mistura tão sutil E assim, na corte os nossos ancestrais Trescalam doces madrigais De um verde ninho na floresta Ouçam na voz de um pássaro cantor Um canto índio de amor Em bodas perfumando a festa Venham ver o sol dourar de novo esta flor Sonora tradição de um povo (bis) Samba de raro esplendor Vejam o luxo que tem a mulata Pisando brilhante, ouro e prata, a domingo Ouçam o trio guerreiro das matas Ecoando nas cascatas a desafiar Ó meu Brasil, berço de uma nova era Onde o pescador espera Proteção de Iemanjá, rainha do mar E na cadência febril das moendas Batuque que vem das fazendas Eis a lição Dos garimpos aos canaviais Somos todos sempre iguais Nesta miscigenação Ó meu Brasil Flor amorosa de três raças (bis) És tão sublime quando passas Na mais perfeita integração</p>	<p>English Translation: Brazil Lovely Flower of Three Races See a beautiful poem shining Sprouting milestones This wonderful Brazil Lusa discovered that prayer Button flower grows in a day This subtle blend And so our ancestors at court Singing sweet madrigals Nest in a green forest Hear the voice of a songbird An Indian love song In wedding party perfume Come and see this flower under golden sun Celebrate tradition of a people Samba a rare splendor Look at luxury of the one who has mulatta Stepping shiny, gold and silver, to Sunday Hear trio warrior of woods Echoing challenge in Cascades Oh my Brazil, cradle of a new era Where fisherman is waiting Protection of Iemanjá, Queen of Sea And in feverish pace of the mill Drumming that comes from farms This is the lesson Of mines to cane fields We are all equal all the time This mixing Oh my Brazil Loving flower of three races You are so sublime when passing There isn't a better perfect integration</p>
--	---

The song praises Brazil, where three different races have mingled. Working class people, like fishermen or millworkers, are celebrated. There is a reference to the goddess Iemenja, Queen of the Sea, in the Yoruba language, as the lyrics note that fishermen are protected by Iemenja. In Yoruba mythology, Iemanja is a mother goddess, reigning over pregnant women and the Ogun River. There are many stories about her. In Brazilian Candomble and Umbanda (a religion brought to Brazil from Africa during the slaving days by African priests), Iemanja is worshipped as one of the seven Orixas of the African Pantheon. In Rio de Janeiro on New Year's Eve millions of Rio de Janeiro's residents dress in white and gather at different beaches to make offerings to the goddess of the sea. Small boats of offerings are crafted and sent to float on the ocean. Drumming is associated with farms, hence the reference. The overall lesson for all is to understand that everyone is equal in this mixture. While passing by one may not see, but Brazil is the place of this perfect integration of three races.

The samba school Portela's song, "Ilu Aye," from 1972 (song number 27 in the appendices) is claiming roots and making a connection between the past and present.

Table 4.3: Samba School Portela Song Year 1972.

<p>Name of the School: Portela Year of the Song: Samba Enredo 1972 Composer: Cabana e Norival Reis ILU AYE Ilu Ayê, Ilu Ayê Odara Negro dançava na Nação Nagô Depois chorou la mento de senzala Tão longe estava de sua Ilu AyêTempo passou ôô E no terreirão da Casa GrandeNegro diz tudo que pode dizer É samba, é batuque, é reza É dança, é ladainhaNegro joga capoeira E faz louvação à rainha HojeNegro é terra, negro é vida Na mutação do tempo Desfilando na avenida Negro é sensacional É toda a festa de um povo E dono do carnaval</p>	<p>English Translation: ILU AYE Ilu Aye, Ilu Aye Beloved Drum of the world in Yoruba Black danced in Nago Nation Then he wept cries of slave So far was his Ilu Aye and Time passed And in big house Terreirão Grand Black said all he can say Samba, drumming, it is all prayer It is dance, its litany Black plays <i>capoeira</i> And he does praise queen Today, black is earth Black is Life Times have changed Parading in the street Black is sensational It's the party of people He owns carnival</p>
--	---

Ile Aye is ‘house of life’ in Yoruba. The Nago nation refers to the Nago people of the Yoruba, who became slaves and whose cries were heard in the house of life. The ‘terreirao’ is an area for events in Rio de Janeiro that opens before Carnival. In this large space, Black people could express themselves in ways that were prohibited during slavery. Samba became a medium for dance, prayer, and drumming - through which all was expressed. Black people play *Capoeira* as well. The final section of the song praises Blackness, stating that Black is earth, Black is life, Black is sensational and they own Carnival. It is a statement that times have changed: Carnival is the national event party of the people, but in actuality, Black people own Carnival.

Both Songs 24 and 27 make a trip back to Africa, referring to “Ile Aye” (house of life, in Yoruba) and the Nago nation (people of Yoruba). Number 27 describes the story of the drums. Drums were an important means of expression and could not

have been taken away from slaves. Yoruba people enslaved in Brazil expressed themselves through drums. Terreirao is where people gathered and celebrated pre-carnival events. Drums were a host of life in Yoruba in the past, and now samba is a house of life. Black is praised as owner of Carnival, as earth, as life and as sensation. Empowerment of blackness is observed in “Legends of Abate” from 1973 (song number 28 in the appendices).

Table 4.4: Samba School Mangueira Song Year 1973.

<p>Name of the School: Mangueira Year of the Song: Samba Enredo 1973 Composer: Jaja, Preto Rico e Manuel LENDAS DO ABAETÉ Iaiá mandou Ir a bahia No abaeté para ver sua magia Sua lagoa Sua história sobrenatural Que a mangueira traz pra este carnaval Janaína agô agoiá Janaína agô agoiá Samba corima Com a força de iemanjá Oh! que linda noite de luar Oh! que poesia e sedução Branca areia água escura Tanta ternura no batuque e na canção Lá no fundo da lagoa Com seu rito e sua comemoração Foi assim que eu vi Iara cantar Eu vi alguém mergulhar Para nunca mais voltar</p>	<p>English Translation:</p> <p>LEGENDS OF ABAETE Go to bay Go to Bahia In Abaeté to see its magic Your pond His supernatural story Mangueira brings this carnival Sea Goddess Sea Goddess Samba created With strength of Iemanjá Oh! what a beautiful moonlit night Oh! That poetry and seduction White sand dark water So much tenderness in drumming and song Deep inside the lagoon With its rites and its celebration That's how I saw Iara singing I saw someone dive Never to return</p>
---	--

This song is about a river in Minas Gerais, in the Bahia region of Brazil.

The lyrics invite people to go and see the miracle of this natural beauty, referring to the sea goddess, Janina; the Water Lady, Iara Iemenja, the Yoruba sea goddess, and the strength they bring to Carnival.

A mesmerizing description of a scene of white sand and dark water under moonlight is provided. The celebration of this is deep, and is compared to singing of Iara: in mythology, her singing is described as being so powerful that people have dived into the deep water and never returned. In summary, the powers of these three important water goddesses, and their contributions to samba, are presented.

This song includes cross-references to Afro-Brazilian gods as well as native Brazilian mythology. They are represented as figures bringing force to Carnival. The three goddesses mentioned are related to water. Empowerment of origins can be observed. History is retold in these examples. People were enslaved but there is another truth: their history is strong and they come from a rich culture.

In an effort to empower roots, songs depict folklore, gods and goddesses and express appreciation. “Mangueira, In Time of Folklore,” by the Mangueira samba school (song 29 in the appendices) is a celebration of folkloric elements from different parts of Brazil. Afro-Brazilian Sarava is mentioned: it is a force that moves nature and creates energy. He is not mentioned in relation to anything specific just as belonging to people of this samba. The people of samba are reminded of powers that belong to them in these references. Songs are sung repeatedly throughout the year and these powers are called upon. It is an emotional and a spiritual process that changes what was told to people when they were slaves. In the words of Richard Rorty, this is the only power people have over the world. A song called “Dream of Ile Ife” (song number 39 in the appendices) also retells history.

Table 4.5 : Samba School Unidos do Viradouro Song Year 1984.

<p>Name of the School: G.R.E.S. Unidos do Viradouro –</p> <p>Year of the Song: Samba-Enredo 1984 –</p> <p>Composer: Joel Do Cavaco and Odair Conceição</p> <p>O SONHO DE ILÊ IFÉ</p> <p>No limiar desta aurora de alegria Festejando a integração racial Hoje, o Viradouro canta a liberdade Nesta Manhã de carnaval Olorum, supremo Deus do Olímpico Africano A pedido convocou Os deuses yorubanos Para proteger seu povo Escravizados pela ambição Que estavam em trabalhos forçados Na lavoura e na mineração Oké, okê OxossiOgum grande guerreiro Eparrei IansãXangô justiceiroOxum, encanta, Com seu magestoso encanto Iemanjá, cobre com seu lindo manto Donos do próprio destino Partiram para construir as suas vidas Quem vier por amor, A liberdade fica Ainda ecoa pelos ares O mais puro canto de zumbi O quilombo dos palmares Sempre haverá de existir E hoje, e para sempre a humanidade Jamais esquecerá o sonho de liberdade</p>	<p>English Translation:</p> <p>DREAM OF ILE IFE</p> <p>On threshold of this dawn of joy Celebrating racial integration Today, freedom sings Viradouro This morning is carnival Olorum, supreme god of African Olympic Application called Yoruba Gods To protect his people Enslaved by ambition Who were in forced labor In agriculture and mining Oké, Oke Oxossi Ogun great warrior Eparrei Iansã Xango vigilante Oshun, charms, Come with your majestic charm Iemanjá, covers with its beautiful mantle Owners of their own destiny They started to build their lives Who travels for love Freedom exists Still echoes through air Purest singing zombie Quilombo of Palmares Will always be there And today, and forever mankind Never forget dream of freedom</p>
---	---

This song celebrates racial integration and freedom. Where once there was slavery, now there is freedom. This transition did not come easy and all along the way people were aided by African gods Oké, Oke Oxossi, Ogun, Eparrei, Iansã, Xango, and Oshun. The song is calling for a celebration of freedom, starting with Quilombo, the first settlement founded by escaped slaves. Freedom is not portrayed as something

that just manifested as a result of changes in law but as a result of a struggle, beginning with Quilombo. A more realistic vision of history can be observed in these lyrics.

This samba belongs to the samba school Unidos do Viradouro. This song is explaining that the fight for freedom started with resistance at Quilombos. Long lists of African gods and goddesses are presented as supporters of freedom fighters. This song is claiming origins through references made to African gods and Quilombos. History is retold. Emancipation is presented as a fight won with help of African gods and goddesses.

A good example of Richard Rorty's expression that writers in their words remind us of the failure of our institutions and practices will be "And Speaking of Longing" (song number 40 in the appendices) from 1985. It is about nostalgia and the longing for the past. According to the song, it is impossible to find purity anymore. The lyrics contain complaints about politics, people in power and poverty. The next example in this category is from a very famous school, Estacao Primeira da Mangueira. It is called "100 Years of Freedom, Reality or Illusion," from 1988 (song number 43 in the appendices). It is a very strong samba-questioning end of slavery.

Table 4.6: Samba School Mangueira Song Year 1988.

<p>Name of the School: G.R.E.S Estacao Primeira de Mangueira</p> <p>Year of the Song: Samba-Enredo 1988</p> <p>Composer: Helio Turco, Jurandir and Alvinho</p> <p>CEM ANOS DE LIBERDADE, REALIDADE E ILUSAO</p> <p>O negro samba, o negro joga a capoeira Ele é o rei na verde-rosa da mangueira Será... Que já raiou a liberdade Ou se foi tudo ilusão Será... Que a lei áurea tão sonhada Há tanto tempo assinada Não foi o fim da escravidão Hoje dentro da realidade Onde está a liberdade Onde está que ninguém viu Moço Não se esqueça que o negro também construiu As riquezas do nosso brasil Pergunte ao criador Quem pintou esta aquarela Livre do açoite da senzala Preso na miséria da favela Sonhei... Que zumbi dos palmares voltou A tristeza do negro acabou Foi uma nova redenção Senhor... Eis a luta do bem contra o mal...contra o mal Que tanto sangue derramou contra o preconceito racial</p>	<p>Translation:</p> <p>100 YEARS OF FREEDOM, REALITY OR ILLUSION</p> <p>Black samba, black plays <i>capoeira</i> He is king in green-pink hose of Mangueira As if ... Freedom has dawned Or was it all an illusion As if ... Law is a golden dream So long ago signed It was not the end of slavery Really today Where is freedom Where is that? No one saw Young Do not forget that black also built Wealth of our Brazil Ask breeder of our Brazil Who painted this watercolor Freed from scourge of slave quarters Trapped in misery of slums I dreamed ... That Zumbi of Palmares returned Sadness of Negros ended A new redemption came Lord ... This is struggle of good against evil ... Against evil So much blood spilled against racial prejudice</p>
---	---

This is an amazing song, questioning the end of slavery. It asks if in fact the celebration of the one hundredth year of the abolition of slavery is a reality or an illusion. In reality, slavery may have ended on paper but Black people are still living in slums and in poverty.

Yes, the law is there but it is just a golden dream. The song expresses the belief that people are not experiencing this freedom today and it claims what rightfully belongs to Black people. Black people also built Brazil and most probably, they were the main source of labor. What happened in the end is that they were freed from the slave quarters to be imprisoned in slums.

This song ends with a dream in which Zumbi, the leader of the first settlement of runaway slaves, returns and the sadness of black people ends. This is really a fight for good. The last sentence states that there is racial prejudice and that much blood has been shed over it. Overall, this amazing song portrays racial injustice and the reality of the application of laws in day-to-day life. Changing laws is not enough to guarantee an equal start in life.

This song questions the celebration of the one hundredth anniversary of the abolition of slavery, asking if it is a reality or an illusion. It is a powerful question thrown at institutions, society and governments. The song goes on to bring back Zumbi, the leader of the first settlement of runaway slaves. Zumbi hopes to end the sadness of Negroes. As Richard Rorty states, truth is made in this song and writer questions failure of institutions. Another example is “Black Temple in Time for Black Consciousness” from 1989, again by the samba school Salgueiro (song number 44 in the appendices). Just the title itself is very strong, suggesting that history will be retold and consciousness will be raised. Important figures from history and from the Yoruba religion are praised, including Chica da Silva, Sarava, Xango, Marangola, Zazie and the immortal beautiful Anastacia. These figures, be they gods and goddesses or people from history, have either directly or indirectly contributed to freedom. Being black is defined as being beautiful. The overall tone of the song is not threatening. It has a peaceful tone pointing out that people just want to claim what is rightfully theirs, celebrate and be happy. This is re-writing history and creating new vocabularies for defining people.

Richard Rorty suggests that metaphors are used as a means of expression to empower and free people from the lies that they have been told. In the songs analyzed, Carnival is presented as a free medium where symbolically there is little that can't be said. Metaphors are used to describe the making of Carnival. Songs number 47, 51, 54, 57 and 65 in the appendices are about samba and different aspects of Carnival.

There is an invitation to see the symbolism that lies beneath samba and Carnival. The production process is compared to creator and creation. The artist is like a god; he or she creates a world of fantasy and brings joy to people. The long struggle of carnival and common people is included. Detailed explanations of each of what these songs involve can be read in the appendix section.

Rorty explains that we have the power of words and that writers can inflict a change upon the world and bring forth consciousness. “Africa Cradle to the Royal Court of Brazil” (number 62 in the appendices) from samba school Beija Flor in 2007, tells the world that an apology is owed to the slaves of Brazil.

Table 4.7: Samba School Beija Flor Song Year 2007.

<p>Name of the School: Beija Flor</p> <p>Year of the Song: Samba Enredo 2007</p> <p>Composer: Claudio Russo, J Velloso, Gilson Dr. and Carlinhos Do Detrana</p> <p>AFRÍCAS: DO BERCO REAL A CORTE BRASÍLIANA</p> <p>Olodumarê, o deus maior, o rei senhor Olorum derrama a sua alteza na Beija-flor Oh! Majestade negra, oh! mãe da liberdade África: o baobá da vida ilê ifê Áfricas: realidade e realeza, axé Calunga cruzou o mar Nobreza a desembarcar na Bahia A fê nagô yorubá Um canto pro meu orixá tem magia Machado de Xangô, cajado de Oxalá Ogun yê, o Onirê, ele é odara É Jeje, é Jeje, é Querebentã A luz que bem de Daomé, reino de Dan (bis) Arte e cultura, Casa da Mina Quanta bravura, negra divina Zumbi é rei Jamais se entregou, rei guardião Palmares, hei de ver pulsando em cada coração Galanga, pó de ouro e a remição, enfim Maracatu, chegou rainha Ginga Gamboa, a Pequena África de Obá Da Pedra do Sal, viu despontar a Cidade do Samba Então dobre o Run Pra Ciata d`Oxum, imortal Soberana do meu carnaval, na princesa Nilopolitana Agoyê, o mundo deve o perdão A quem sangrou pela história Áfricas de lutas e de glórias Sou quilombola Beija-Flor Sangue de Rei, comunidade (bis) Obatalá anunciou Já raiou o sol da liberdade</p>	<p>English Translation:</p> <p>AFRICA CRADLE TO THE ROYAL COURT OF BRAZIL</p> <p>Olodumare, highest god, lord king Olorum pours His Highness to Beija Flor Oh! Black Majesty, oh! Mother of freedom Africa: baobab tree of life ILE IFE Africa: reality and royalty, axe Calunga crossed sea Nobility landed in Bahia Nago and Yorubá A song for my orisha has magic Axemof Xango, I hope the staff Ogun ye, the Oniro, it is Odaraa It is Jeje Jeje is Querebentã Light from Dahomey kingdom of Dan Art and Culture, My House How much bravery is there in the divine black Zombie is king He never gave in Palmares, I will see pulsating in every heart Finally Galangal powder, gold and redemption, Maracatu, Queen Ginga arrived Gamboa, Little Africa of Oba Pedra do Sal, saw emergence of City of Samba Then double the rum For immortal Ciata d`Oshun, Sovereign of my carnival, princess In Nilopolitana Agoyê, world must pardon Who bled for history For struggles and glories of Africa I am maroon Beija Flor Blood of King, community Obatala announced Sun of freedom dawned</p>
--	--

This song is filled with references to African and Afro-Brazilian figures and gods: the Kingdom of Dahoney, Vodun, Candomble, Orishas, Queen Nzinga, Galanga, Tia Ciata and Zumbi of Palmares. Africa and Brazil, and Afro-Brazilian gods, deities, heroes, and historical figures all come together under one roof.

It starts with the supreme Yoruba god. Olodumare, or Olorum, are two names given to this Supreme Being in Yoruba. He is believed to pour his highness on to Beija Flor. He is described as black majesty. Slavery ended but this song is crying for freedom.

Africa is portrayed as a magical land of freedom and peace. It is defined as the tree of life -the Boabab tree. This tree is known as the tree of life because so many items can be produced from it: clothing, medicine, and rope. It also provides shelter for animals. It stores water during the rainy season and serves as a water supply for animals. Some Baobab trees are thought to be more than two thousand years old.

Ile Ife is an ancient Yoruba city, referenced in mythology as the source of Yoruba culture. 'Ife' means expansion and '*ile ife*' is 'land of expansion.' The middle of the song relates the story of Calunga arriving by sea to Bahia. Calunga is the spirit of death and sea; it is this spirit that enabled African royalty and nobility to arrive in Bahia. The faith of the Nago people of Yoruba arrived in Brazil. The song goes on to celebrate the goddesses of Orishas and the Kingdom of Dahoney a powerful kingdom in West Africa.

Orisha's song has magical powers; Shango Axe is the deity of fire; and Ogun, patron of smiths, from Oniro - also known as Odara.

Zumbi, the powerful leader of Quilombo, never gave up this settlement and provided a home for runaway slaves. He created a dreamland in Palmares, which even today is held in the hearts of all. The fight for freedom and the same struggles continue today.

Galangal powder is the blue ginger used in African recipes. Along with galangal powder, gold, redemption and some victories were attained. Slaves working in gold mines took some of the gold and bought freedom for themselves and their families.

The song continues, describing the help that arrived from Maracatu, Queen Ginga, and Oba of Little Africa. Maracatu is an Afro-Brazilian performance of a ceremony of the Kings of Congo, who were leader slaves within Congolese slave community.

Queen Ginga is from Angola and fought against oppression in many ways during her lifetime. She converted to Christianity, gave up land, and fought. She is a symbol of the fight for freedom in Africa.

Gamboa is Oba, a river in Africa. Oba is an Orisha of river.

In the early seventeenth century the first African immigrants from Bahia settled in the center of Pedra do Sal, near Praca Maua in Rio de Janeiro. This area was nicknamed Little Africa and was a central meeting point for the Bahian population. It is a sacred place for samba.

The immortal Ciata D Oshun honored is Hilaria Batista de Almeida, who lived between 1854 and 1924. She was a Candomle priestess, originally from Salvador. She moved to Rio de Janeiro when she was 22 and was influential in the emergence of samba. She was a street vendor selling home baked cakes and pastries. She lived in the heart of Little Africa in Praca Onze, where she hosted musicians and composers. In her house, the song ‘Pelo Telefone’ was written. It is the first recorded samba song. At this point Beija Flor openly states that the world must apologize to the slaves of Brazil. “The world must pardon “The song ends, stating that struggles and glories of Africa are a part of Beija Flor.

Obatala, an African god, is the king of the community. We see another bridge to Africa. In Yoruba, Obatala is the creator of human bodies and the owner of all heads. It is believed that souls live in heads. Obatala announces the dawn of freedom. This is a very rich song honoring African and Afro-Brazilian heritage. It is also very courageous, asking the world for an apology.

This song brings awareness to a higher level and takes a proactive role by telling the world that they owe an apology. It is a rich song, honoring an Afro-Brazilian heritage in which Africa is portrayed as the magical land of freedom and peace. It expresses that slavery is a shame of humanity. Samba is praised by referring to Little Africa (this is a neighborhood where many Afro-Brazilians moved from Bahia after slavery ended). The first samba song was recorded in Little Africa and it is called “Pelo Telefone.” This song criticizes institutions and humanity as whole, stating how the world owes an apology.

4.1.2 New Utopias:

All three categories are related to each other. The need to re-create, re-historicize and question past is obviously present along with the desire to connect past with present and create a new reality. Different examples of this have been given in the previous section. From this point on, lyrics take us to a new space. Rorty refers to this aspect of narrative as the realization of utopias:

A historicist and nominalist culture of the sort I envisage would settle instead for narratives, which connect the present with the past, on the one hand, and with utopian futures on the other. More important it would regard the realization of utopias and the envisaging of still further utopias as an endless process- and endless, proliferating realization of Freedom, rather than a convergence toward an already existing Truth. (Rorty, 1989, p.xvi)

Here, Rorty is describing a culture that would not only connect past with present but take the next step; envisioning Utopias. In his vision, these new utopias are endless and support the realization of freedom. Instead of being content with an already-existing truth, re-historicizing takes place and re-creation of self happens, resulting in new utopias that provide for proliferation of freedom.

The word samba means “to cry, to praise, and to pray for something.” In the lyrics of most samba songs longing for creating a new Truth, rebellion to existing Truth is evident as it is stated in Rorty’s imagined utopias. Let us take the chorus section of the famous song “Liberdade Liberdade” as an example:

Liberdade, Liberdade! Freedom Freedom

Abre as asas sobre nós Open your wings for us

E que a voz da igualdade It is the voice of equality

Seja sempre a nossa voz, mas eu digo que vem It has been the voice of us

Vem, vem reviver comigo amor But here I declare come come my love returns to us

In this song freedom and voice of equality is longed for, expressing that freedom and equality that once upon a time was theirs is sought after.(Please see in Table 4.8 transcription) So connection is made between past and present. The vision of utopia is stated in last line where the lover is called back. The next example is from the samba school Imperatriz Leopoldinense. The theme is the unity of three races. The song is called “Brazil, Lovely Flower of

Table 4.8 : Liberdade, liberdade abre as asas sobre nos.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three staves of music with lyrics underneath. The lyrics are: "Liber da de li ber da de ab reas as as sob re nos_ e quea vos da i gue al dade se ja sam prea nos sa vos_ liber_ da de li ber da de ab reas as as sob re nos_ e quea vos da i gue al dade se ja sam prea nos sa vos".

Three Races.” In this samba, the Imperatriz samba school is characterized as a place of sovereignty accomplished by embellishment. In this definition, one can find Rorty’s idea of a utopia come true. It portrays Brazil as a place where perfect integration of three races exists. All people of three races are presented as equal. Being a mulatto is defined as a luxury. It is a great example of how Richard Rorty defines a historicist and nominalist culture that connects present with past and utopian futures that are endless proliferations of the realization of Freedom rather than settling with an already existing truth. It calls for the truth that Brazil is where three races are mixed. Then, it connects this truth with a utopia where all three are equal. Being a mulatto is a defined as luxury which as Richard Rorty expressed proliferating freedom through endless utopias. The next illustration of a utopia can be found in “The Man: Pacoval” (song number 31 in appendices), by the samba school Portela. The lyrics invite audiences to Portela promising a utopia and an illusion.

Table 4.9: Samba School Portela Song Year 1976.

<p>Name of the School: Portela Year of the Song: Samba Enredo 1976 Composer: Noca, Colombo and Edir O HOMEM DO PACOVAL Voando Nas asas da poesia A Portela em euforia Vive um mundo de ilusão E vem cantar Os mistérios da Ilha de Marajó Uma história que fascina Vem do alto da colina do Pacoval Sob o poder de Atauã O seu povo evoluindo Nas crenças costumes e tradições E o deus sol Era figura de grandeza A mãe Tanga a pureza Era símbolo da vida dos Aruãs Belzebu o rei do mal Era festejado em cerimônia especial Lá lá lá Iara que seduzia Pela magia do seu cantar E os Aruãs que felizes viviam Não há explicação no seu silenciar O seu tesouro foi a causa da invasão Mas os tempos se passaram Veio a colonização Viveram nesse recanto de beleza Catarina de Palma e outros mais Terra abençoada pela natureza Com suas festas tradicionais Vaquejada, boi-bumbá Vem o gaiola vou viajar</p>	<p>English Translation: THE MAN: PACOVAL Flying On the wings of poetry Portela is a euphoria Experience a world of illusion And come sing Mysteries of island of Marajó A fascinating story Come down from the hill of Pacoval Under power Atauã His poor people evolving Beliefs customs and traditions And sun god A figure of greatness The mother Tanga is purity It was symbol of life Aruãs Beelzebub king of evil It was celebrated at a special ceremony Iara who seduced The magic of their singing Aruas lived happy There is no explanation in his silence His treasure was the cause of invasion But times have passed Came the colonization They lived in this beautiful corner of Catherine of Palma and others Land blessed by nature With its traditional festivals Vaquejada, Boi Bumba festival Come on the cage will travel</p>
--	--

This song launches with an invitation to the Portela samba school, where euphoria and fantasy are promised. The story is located on the island of Marajo, where people have been invited from the Pacoval. The Pacoval were the communities formed of

the descendants of freed or escaped slaves, who were also called ‘quilombos.’ People are encouraged to draw power from Atua, the son of god and from Mother Tange, the goddess of purity. The King of Evil is also celebrated. Iara, the water lady in Brazilian mythology, is called to power. From Pacoval, the song moves to people from Auras, an island in Brazil. After colonization, came Catherine of Palma, a town in southern Brazil. A beautiful town blessed by nature, it is rich in tradition celebrating Boi Bumba and Vaquejada. Boi Bumba is a dance representing a folk story and is observed around Christmas. Vaquejada is a competitive sport from northern Brazil, in which two cowboys on horseback chase an ox. To summarize this is a rich song, encompassing slavery, traditions, folklore and dance.

This samba is primarily about the people of Pacoval, also known as Quilombo. These are settlements of Afro-descendent communities formed by runaway slaves. Here is some background information on Pacoval as quoted from a report prepared at the University of Texas:

In 1988, following over two decades of military rule, Brazil rewrote its constitution to create a more inclusive, multicultural, and democratic nation. In particular, Article 68 of the new constitution’s Temporary Constitutional Provisions Act (*Ato das Disposições Constitucionais Transitórias*, hereafter, Article 68 ADCT) recognized the rights to culture and to collective property for distinct Afro-descendant communities. After twenty years, however, the 1988 Constitution’s pledge remains largely unfulfilled; a surprisingly low number of land titles have been granted to quilombo communities. Of the over 3,550 quilombos currently recognized by the Brazilian government, only 87 of them (consisting of 143 communities) had received titles as of May 2008.

As stated, people from Pacoval communities have not been able to claim what has been rightfully theirs since 1988. Richard Rorty states that writers remind us of the failure of our institutions, also seen in this song. In this samba, people of these communities are encouraged to enter a world of utopia and illusion where they get powers from African gods such as the son of god, Atua; Mother Tange, the goddess of purity; the king of evil; and from Native Brazilian mythology, the water lady Iara. As Richard Rorty discussed an ever-continuing utopia is presented to the people of Pacoval.

Another example of Rorty’s ever-continuing utopia is “Order, Progress, Love and Fun in the Millennium Fantasy,” by the samba school Porta da Pedra (song number 55 in the appendices).

Table 4.10 : Samba School Porta da Pedra Song Year 2000.

<p>Name of the School: Porto da Pedra Year of the Song: Samba Enredo 2000 Composer: Silvao, Ricardo Goes, Ronaldo Soares, Chocolate and Fernando de Lima ORDEM PROGRESSO, AMOR E FOLIA NO MILENIO DE FANTASIA Brilhou no céu O ideal da liberdade O país querendo ser feliz Sonhou com a igualdade Mas sem união e amor Não dá pra melhorar Os republicanos Buscaram na França Idéias pro Brasil mudar E sem se importar Com o apoio do povo Poder queriam conquistar Ordem e progresso têm que produzir A união e fé (com muita fé) Mas sem amor não vai construir A integração que quer O povo fez-se independente (Caminhou) Com muito amor fez a folia E nossa cultura agitou Se povo e governo pudessem formar Um elo de amor e paz Na festa dos 500 anos Não separar jamais Sacode a cidade, levante o astral É o Porto da Pedra, neste Carnaval Com ordem, progresso, amor e folia Saudando o milênio, tudo é fantasia</p>	<p>English Translation:</p> <p>ORDER, PROGRESS, LOVE AND FUN IN THE MILLENNIUM FANTASY Shining in the sky Idea of freedom Country wants to be happy Dreaming of equality But without unity and love You cannot improve Republicans Sought in France Ideas to change Brazil Does not matter With support of people Power wanted to conquer Order and progress have to produce Marriage and faith (with faith) But without love it will not build Integration you want People became independent (Walked) Too much love did revelry And our culture stirred If people and government could form A bond of love and peace In celebration of 500 years Do not ever separate Shake the city, lift up moods Porta da Pedra, in this carnival With order, progress, love and fun Welcoming millennium, it is all fantasy</p>
---	--

This song describes the arrival of the year 2000, and the good wishes expressed by the general public for this new millennium under the Brazilian flag that symbolizes order and progress. An interesting play of words can be observed in the opening: the idea of freedom is shining in the sky. It is not the freedom itself shining in the sky, meaning that freedom is still just an idea. An atmosphere of love, unity and equality is dreamed. There are ideas for changing Brazil that are supported by society in general. A need for integration based on the love between people and government is expressed. In celebrating 500 years of Brazil, Porta da Pedra will shake the city and lift peoples' mood up and welcome the millennium.

The last line, where it says 'it is all fantasy,' is an interesting statement. It is saying that all these wishes are just a fantasy for a new millennium with little possibility of becoming real. This is about a utopia expected to arrive with the new millennium where people are free in an atmosphere of love and unity. An interesting play of words can be observed in the opening line: "idea of freedom is shining in the sky," It is not freedom shining in the sky; freedom is still just an idea. An atmosphere of love, unity and equality is dreamt of in this utopia. The final example in this category is "A Life I Asked God For" (song number 61 in the appendices) by the samba school Mocidade Independente de Padre Miguel.

Table 4.11: Samba School Mocidade Independente Song Year 2006.

<p>Name of the School: Mocidade Independente de Padre Miguel</p> <p>Year of the Song: Samba Enredo 2006</p> <p>Composer: Toco, Rafael Paura and Marquinho Marino</p> <p>A VIDA QUE PEDÍ A DEUS</p> <p>Fui ao céu, viajei ao infinito Meu sonho hoje é realidade A suprema divindade atendeu o meu pedido Para mudar a profecia Apostei na alegria e na magia do meu carnaval Na roda que o mundo gira Roda baiana, faz o meu mundo girar No compasso, a bateria faz meu povo delirar A Mocidade risca o chão de poesia Sob a luz da estrela guia A vida vai se transformar Sou a onda que te leva nesta folia Um verde e branco mar de energia Laços de amor Unindo os povos num só coração O homem que fazia a guerra Hoje é um eterno folião Há fartura em toda mesa Da natureza todos vão compartilhar A vida tem mais qualidade E a Mocidade é o caminho pra felicidade E amanhã, quando brilhar o novo amanhecer Com liberdade e igualdade Será um mundo bem melhor pra se viver A vida que pedi a Deus A Mocidade me proporcionou São 50 anos de história Uma linda trajetória Lembranças que o tempo não levou</p>	<p>English Translation:</p> <p>A LIFE I ASKED GOD</p> <p>I went to heaven; traveled to infinity My dream is now reality Supreme deity answered my request To change prophecy I bet in joy and magic of my Carnival At wheel that turns the world Wheel of Bahia, makes my world go round At bar, drums make my people go crazy Mocidade scratching ground of poetry In light of guiding star Life will become I'm the wave that takes you in this merry Green and white a sea of energy Bonds of Love Uniting people with one heart Man who made the war Today is an eternal reveler There is plenty at every table Will share all of nature Life has more quality And Mocidade is the way to happiness And tomorrow, when new dawn shines With liberty and equality It will be a much better world to live in Life I asked God Mocidade gave me 50 years of history A beautiful journey Memories that time didn't carry</p>
---	--

This song celebrates the fiftieth anniversary of the samba school Mocidade. Forming this school and legitimizing the existence of samba and Carnival celebrations was a

dream. Fifty years later, the songwriter expresses this feeling as going to heaven. Mocidade is very happy to be a part of the magic called Carnival. It brings joy to people through art. It also unites people and brings them to the same table as friends. Hope is expressed for a future where there is liberty and equality: a world much better for living. It is celebrating the fiftieth anniversary of its foundation. This celebration goes hand-in-hand with a utopia for the future that includes liberty and equality.

4.1.3 Embedding New Vocabularies

In *Contingency, Irony and Solidarity*, Richard Rorty (1989) discusses that truth is made rather than found. He states that questions about how to give a sense to one's own life or to that of one's own community are questions for art, politics, or both, rather than for religion philosophy or science. (p.5) Another point Rorty makes is relevant to this subject as well: "The world is out there but descriptions of the world are not. Only descriptions of the world can be true or false. The world on its own unaided by the describing activities of human beings cannot." (Rorty, 1989, p.5)

How does one find the truth and make that a part of reality in life? In the case of samba schools, truth is found through a critical approach where history is questioned and self-creation is accomplished through re-historicizing. When these truths are found, they are put forth so that people and the world can hear. These newfound or re-told truths become a part of life as well. I will refer to this process as embedding new vocabularies. It happens through visualization of oneself and one's place in world. It also happens through creating productive, constructive mediums of self-expression so that these new embedded vocabularies become a part of life. People from samba schools knew that in lyrics they could describe their world and their community and claim their worth from their perspective. They knew they were not required to just with what was handed to them: a life of inequality after years of slavery. Rorty explains this process:

But if we could ever become reconciled to the idea that most of reality is indifferent to our descriptions of it and that the human self is created by the use of a vocabulary rather than being adequately or inadequately expressed in a Romantic idea that the truth is made rather than found. What is true about this claim is just that languages are made rather than found and that truth is a property of linguistic entities of sentences. I can sum up by re-describing what in my view the revolutionaries and poets of two centuries ago were getting at. What was

glimpsed at the end of the eighteenth century that anything could be made to look good or bad, important or unimportant, useful or useless by being re-described. (Rorty, 1989, p.7)

As Rorty states, the vocabulary used creates a truth that may be different from reality and through the competence of a new vocabulary a new reality can be made. Here is an example from 1951 in a song called National Unity by the samba school Mangueira (song number 4 in the appendices):

Unidade nacional National unity

Glória a unidade nacional Glory of national unity

Portentosa e altaneira Wonderful and prideful

Genuína, brasileira e primordial Primarily Brazilians Genuine

Vinte e um estados reunidos United states

Todos no mesmo sentido All of them same feelings

Dando a sua produção Allow your production to happen

In this song, a longing for a new reality is expressed. A national unity that will bring pride and glory is desired. Genuine Brazilians all feeling the same way is the dream. In this new truth, everyone is aiming for the same thing: national unity. This method of redefining things in new ways is mentioned in Rorty's book as well. He states that the way to do this is by re-describing many things in new ways until a pattern of linguistic behavior is created in these words:

The method is to redescribe lots and lots of things in new ways, until you have created a pattern of linguistic behavior which will tempt the rising generation to adopt it, thereby causing them to look for appropriate new forms of nonlinguistic behavior, for example, the adoption of new scientific equipment or new social institutions. (Rorty, 1989, p. 9)

According to him, the new generation will adopt this new behavior, which will then cause the new generation to look for new forms of nonlinguistic behavior, like new social institutions. Examples of this can also be detected in the samba schools. Newly formed vocabulary produces new institutions such as community centers and they are taken seriously as a result of the new vocabulary that has been adopted. I was fortunate to have had a connection with a community center when I was doing fieldwork. This center was in Ipanema, and it was called CETEP. I interviewed Mauricio Ladera Ribeiro in 2006 and looked deeper into the life of *favelas* through

his life experiences. He is a dance teacher in Cetep, Ipanema and grew up in a *favela* next to Cetep, where he still resides. He considers himself someone from the community and serves back to the community through his art.

In the interview, he expressed that his life changed through the community center where he works as a dance teacher. Mauricio has been working with this community center for ten years. His journey started when his brother and sister-in-law encouraged him to attend dance classes. They actually brought him to dance classes ten years earlier. Before coming to the community center, he thought that he knew how to dance and did not really need these classes. He would discover that he did not know how to dance, but that he was talented for sure. He was young and engaged in different activities: modeling, acting and dancing. Through the help of the community center, he was able to concentrate only on dance and build a career for himself. The community center he visited just to check out became highly influential in his life. He has been working there as a dance instructor, changing the lives of other children. He also works at *Commission De Frente* (the front commission of a samba school – it is a commission of mostly male dancers who are the first to enter the avenue in Carnival parade) section of different samba schools as a dancer. He is in a dance company traveling, and in shows all around Brazil. I asked him to explain what the community center does for the lives of children. First, he described the situation in the *favelas*: that people of the community are poor, the streets are dangerous, and poverty leaves people with few options. He added that the life-style in *favelas*, coupled with poverty, is not easy and not a great environment for raising children. Mauricio told me that not everyone in the *favelas* is involved in illegal business and one objective of the community centers is to protect people, helping them live an honest life by facilitating activities such as *Capoeira*, dance, soccer, and language and computer skills courses. According to Mauricio, this is something that benefits both those who attend activities in the center and, inadvertently, those who do not participate. Mauricio made an interesting point about youth and how they operate within the community. He explained that children who are attending community events stand out as power of examples and attract other kids who are not involved. Other children become jealous and want to participate as well.

One other point from Mauricio was that, although not everyone who participates in the community activities will end up becoming a professional dancer, *Capoeira* master or soccer player, one thing does certainly happen to those who participate. Their vision changes - as a result they have more self-esteem and believe that they can accomplish things. In my opinion, adding meaning to one's life through participating in activities offered in community centers is a far better choice than serving the illegal drug traffic and living a dangerous life on the streets, going to oblivion. I also asked about families and their attitude towards community centers, since there are also families who need their children to work because of economic issues. Mauricio's answer was quite amazing. He explained that families express their gratitude because their children become more respectful in the house; a child will become more of a team player as a result of going to community center. I assume that this is because children participating in the community centers learn how to interact with others and learn how to be team players, directly affecting their lives at home. The daily lives of children are improved and, in the long run, they are being somewhat protected from joining drug dealers.

People choose to define who they are with these new truths. This is a direct result of criticizing what is being presented by society; only through critical thinking is freedom possible. And that comes through asking the right questions. Rorty expresses this quest beautifully in these lines:

Is the language we are presently using the right language? - Is it adequate to its task as a medium of expression or representation? Is our language a transparent or an opaque medium? Such questions assume there are relations such as "fitting the world" or "being faithful to the true nature of the self" in which language might stand to non-language. (Rorty, 1989, p.13)

Rorty discusses how people make truth through language rather than find it. Here are examples of samba songs that reflect this phenomenon. The first example in this category will be "Samba Festival of People" (song number 23 in the appendices) by the samba school Mangueira, from 1968. It is a song of empowerment in which all aspects of samba and how Mangueira uses them are expressed. Pride is a main source of glory that stems from Carnival and the artistry involved in the creation of Carnival. As Rorty suggests, new truths are found and new vocabularies are formed.

Table 4.12: Samba School Mangueira Song Year 1968.

Name of the School: Mangueira	English Translation
Year of the Song: Samba Enredo 1968	
Composer: Helio Turco, Darci, Batista, Dico and Luiz	
Samba, festa de um povo	Samba Festival of People
Num cenário deslumbrante	In a stunning setting
Do folclore brasileiro	Brazilian folklore
A Mangueira apresenta	Mangueira presents
A história do samba verdadeiro	True history of samba
Música... melodia bem distante	Music ... very distant melody
De uma era tão marcante	In an era so remarkable
Que enriqueceu nosso celeiro	Has enriched our barn
As diversas regiões	The various regions
Entoavam as canções	Sang songs
Era um festival de alegria	It was a festival of joy
Foi assim com sedução e fantasia	It was like this with seduction and fantasy
Que despontou o nosso samba	What emerged from our samba
Com grande euforia	With great excitement
Foi na praça onze	It was in the 11 th Square
Das famosas batucadas	The famous drumming
Que o samba teve a sua glória	That samba had its glory
No limiar de sua história	On threshold of history
Quantas saudades	How many misses?
Dos cordões da galeria	Those lines of joy
Onde o samba imperava	Where samba was swinging
Matizando alegria	Tinting joy
Oh! Melodia	Oh! melody
Oh! melodia triunfal	Oh! Triumphant melody
Sublime festa de um povo	Sublime celebration of people
Orgulho do nosso carnaval	Proud of our carnival
Louvor aos artistas geniais	Praise to genius artists
Que levaram para o estrangeiro	That led to foreign
Glorificando	Glorifying Our real samba
O nosso samba verdadeiro	

This song is devoted to samba and it celebrates all aspects of samba, including melody, carnival, fantasy, costumes, celebration etc. It explains how Mangueira has been able to glorify and represent all aspects of samba, mentioning pride and artistry. The last paragraph notes the glorification of samba by foreigners. Recognition from

outside Brazil is an important source of pride. Pride is brought to life in Carnival by every samba school. It is presented with costumes, artisanship, music, drums, dance and lyrics. Another example along the same lines is “Brazil Flower of Three Races” (song number 24 in the appendices) by Imperatriz Leopoldinense.

Table 4.13: Samba School Imperatriz Leopoldinense Song Year 1969.

<p>Samba School Imperatriz Leopoldinense – Year of the Song: Samba Enredo 1969 Composer Mathias Freitas Carlinhos Sideral Brasil, Flor Amoras de Tres Racas Vejam de um poema deslumbrante Germinam fatos marcantes Deste maravilhoso Brasil Que a lusa prece descobria Botão em flor crescendo um dia Nesta mistura tão sutil E assim, na corte os nossos ancestrais Trescalam doces madrigais De um verde ninho na floresta Ouçam na voz de um pássaro cantor Um canto índio de amor Em bodas perfumando a festa Venham ver o sol dourar de novo esta flor Sonora tradição de um povo (bis) Samba de raro esplendor Vejam o luxo que tem a mulata Pisando brilhante, ouro e prata, a dominar Ouçam o trio guerreiro das matas Ecoando nas cascatas a desafiar Ó meu Brasil, berço de uma nova era Onde o pescador espera Proteção de Iemanjá, rainha do mar E na cadência febril das moendas Batuque que vem das fazendas Eis a lição Dos garimpos aos canaviais Somos todos sempre iguais Nesta miscigenação Ó meu Brasil</p>	<p>English Translation: BRAZIL, LOVELY FLOWER OF THREE RACES See a beautiful poem shining Sprouting milestones This wonderful Brazil Lusa discovered that prayer Button flower grows in a day This subtle blend And so our ancestors at court Singing sweet madrigals Nest in a green forest Hear the voice of a songbird An Indian love song In wedding party perfume Come and see this flower under golden sun again Celebrate tradition of a people Samba a rare splendor Look at luxury of the one who has mulatta Stepping shiny, gold and silver, to Sunday Hear trio warrior of woods Echoing challenge in Cascades Oh my Brazil, cradle of a new era Where fisherman is waiting Protection of Iemanjá, Queen of Sea And in feverish pace of the mill Drumming that comes from farms This is the lesson Of mines to cane fields We are all equal all the time This mixing Oh my Brazil</p>
---	--

The song praises Brazil, where three different races have mingled. Working class people, like fishermen or millworkers, are celebrated. There is a reference to the goddess Iemenja, Queen of the Sea, in the Yoruba language, as the lyrics note that fishermen are protected by Iemenja. In Yoruba mythology, Yemanja is a mother goddess, reigning over pregnant women and the Ogun River. There are many stories about her. In Brazilian Candomble and Umbanda (a religion brought to Brazil from Africa during the slaving days by African priests), Yemanja is worshipped as one of the seven Orixas of the African Pantheon. In Rio de Janeiro on New Year's Eve millions of Rio de Janeiro's residents dress in white and gather at different beaches to make offerings to the goddess of the sea. Small boats of offerings are crafted and sent to float on the ocean. Drumming is associated with farms, hence the reference. The overall lesson for all is to understand that everyone is equal in this mixture. While passing by one may not see, but Brazil is the place of this perfect integration of three races.

In this song, a new vocabulary is being created in new expressions of blackness, Brazil, history and ancestors. As Richard Rorty argues, creating a new vocabulary to make changes in society is fundamental. This change can come from community and, in this example; this is affected through Carnival, songs and artistic expression. A new vocabulary is being created in these new expressions of blackness: "Look at the luxury of the one who is a mulatto." Here, being a mulatto, i.e., being of mixed race, is seen as a luxury.

New and more positive expressions of being of mixed race or being black can also be found in "Ile Aye" (song number 27 in the appendices). This song is from 1972, by the samba school Portela. Black is praised as owner of Carnival, as earth, as life and as sensation. Empowerment of Blackness is observed. Lyrics are bringing new awareness by stating that times have changed and now black is sensational. People have shed tears over slavery, wept, cried, and expressed their sorrow through samba and dance. As Rorty suggests, a new vocabulary is needed and it is in these lyrics:

Table 4.14: Samba School Portela Song Year 1972.

Name of the School: Portela	English Translation:
Year of the Song: Samba Enredo 1972	
Composer: Cabana e Norival Reis	
ILU AYE	ILU AYE
Ilu Ayê, Ilu Ayê Odara	Ilu Aye, Ilu Aye Beloved
Negro dançava na Nação Nagô	Drum of the world in Yoruba
Depois chorou la	Black danced in Nago Nation
mento de senzala	Then he wept cries of slave
Tão longe estava de sua	So far was his
Ilu AyêTempo passou ôô	Ilu Aye and Time passed
E no terreirão da Casa	And in big house Terreirão
GrandeNegro diz tudo que pode dizer	Grand Black said all he can say
É samba, é batuque, é reza	Samba, drumming, it is all prayer
É dança, é ladainhaNegro joga capoeira	It is dance, its litany Black plays <i>capoeira</i>
E faz louvação à rainha	And he does praise queen
HojeNegro é terra, negro é vida	Today, black is earth Black is Life
Na mutação do tempo	Times have changed
Desfilando na avenida	Parading in the street
Negro é sensacional	Black is sensational
É toda a festa de um povo	It's the party of people
E dono do carnaval	He owns carnival

Ile Aye is ‘house of life’ in Yoruba. The Nago nation refers to the Nago people of the Yoruba, who became slaves and whose cries were heard in the house of life. The ‘terreirao’ is an area for events in Rio de Janeiro that opens before Carnival. In this large space, Black people could express themselves in ways that were prohibited during slavery. Samba became a medium for dance, prayer, and drumming - through which all was expressed. Black people play *Capoeira* as well. The final section of the song praises Blackness, stating that Black is earth, Black is life, Black is sensational and they own Carnival. It is a statement that times have changed: Carnival is the national event party of the people, but in actuality, Black people own Carnival.

Embedding new vocabularies for expressions of being Black can also be seen in the song “Neginho Beija Flor and Nego” (song number 38 in the appendices), from

1983. The entire song is devoted to celebrating the beauty of being Black. Here is how this song goes:

Table 4.15: Samba School Beija Flor Song Year 1983.

Name of the School: Beija-Flor de Nilópolis Year of the Song: Samba-Enredo 1983 Composer: Neguinho Da Beija-flor E Nêgo	English Translation:
Ô ô ô Yaôs quanto amor	O o o Yao and love
Quanto amor	Love
As pretas velhas Yaôs	Old black Yao
Vêm cantando em seu louvor	Have been singing his praises
A constelação	Constellation
De estrelas negras que reluz	Of black stars that glitters
Clementina de Jesus Eleva o seu cantar feliz	Clementina de Jesus
A Ganga-Zumba	Elevates your singing happy
Que lutou e foi raiz	Ganga-Zumba
Do negro que é arte, é cultura	Who fought and was stubbed
É desenvoltura deste meu país	That is black art, and culture
Êh ! Luana O trono de	It is this ease my country Heh! Luana
França será seu baiana Pinah	Throne of France will be his Bahian Pinah
Pinah a Cinderela negra	Pinah Cinderella Black
Que ao príncipe encantou	Who enchanted the prince
No carnaval com o seu esplendor	In carnival with its splendor
Grande Otelo homem show	Greater Othello man show
Em talento dá olé	In talent of OLE
E o mundo inteiro gritou,	And whole world cried, Goal!
Gol ! (É gol) Gol do grande Rei Pelé Ô Yaôs	(It's goal) Goal of great Pele Hey Yao

This song is about Black Beija Flor. It starts with a statement about how songs are sung in Yao, a Bantu language in Africa. It passes on to another Black figure in the history of samba, Clementina de Jesus. She is a famous singer known for her ability to link the music of Africa and Brazil. She had worked as a house cleaner for twenty years before she was discovered. Her singing career started when she was 63. The next historical figure referenced is Ganga Zumba, the first leader of Quilombo dos Palmares. He was a slave who escaped to freedom. The next important Black female figure is Pinah, a dancer who mesmerized Prince Charles in 1978 when he was visiting Carnival in Rio de Janeiro. Footage of the two dancing can be found on

YouTube. The last important figure of empowerment mentioned is Pele. He is a world-famous soccer player from Brazil.

This song celebrates the beauty of being Black in language, in physical beauty, in soccer and in singing, with examples of a historic and heroic nature. Many examples of this beauty are given: the lovely Yao language and how songs are sung in Yao; famous black singer Clementina de Jesus; and Ganga Zumba, the first leader of Quilombo dos Palmares (first runaway slave settlements). The next example is Pinah, a Black female dancer who made history by mesmerizing Prince Charles. Pele is the last figure from the history of Afro-Brazilian descent. These important figures are present in history, and by bringing them up and praising them, people are empowered. Overall, this is a celebration of the beauty of being Black. The Yao language, physical beauty, soccer, singing and heroes are celebrated.

A new definition of being Black can be found in another song called “Black Temple in Time for Black Consciousness” (number 44 in the appendices). It is from 1989, by the samba school Salgueiro. Being black is defined as being beautiful in the lyrics.

Table 4.16: Samba School Salgueiro Song Year 1989.

<p>Name of the School: Salgueiro</p> <p>Year of the Song: Samba Enredo 1989</p> <p>Composer: Alaor Macedo, Helinho do Salgueiro, Arizao, Dema Chagas, Rubinho do Afro</p> <p>TEMPLO NEGRO EM TEMPLO DE CONSCIÊNCIA NEGRA</p> <p>Livre ecoa o grito dessa raça E traz na carta A chama ardente da abolição Oh! Que santuário de beleza Um congresso de beleza de raríssimo esplendor Revivendo traços da história Estão vivos na memória Chica da Silva e Chico Rei Saravá os deuses da Bahia Nesse quilombo tem magia Xangô é nosso pai, é nosso rei Ô Zaziê, Ô Zaziá O Zaziê, Maiongolê, Marangolá Ô Zaziê, Ô Zaziá Salgueiro é Maiongolê, Marangolá Vai, meu samba vai Leva a dor traz alegria Eu sou negro sim, liberdade e poesia E na atual sociedade, lutamos pela igualdade Sem preconceitos sociais Linda Anastácia sem mordaca O novo símbolo da massa A beleza negra me seduz Vimos sem revolta e sem chibata Dar um basta nessa farsa É festa, é Carnaval, eu sou feliz É baianas, O jongo e o caxambu vamos rodar Salgueirar vem de criança O centenário não se apagará</p>	<p>Translation:</p> <p>BLACK TEMPLE IN TIME FOR BLACK CONSCIOUSNESS</p> <p>Free echoing cries of race And bring in the letter Burning flame of abolition Oh! That sanctuary of beauty A congress of beauty of rare splendor Reliving history traits They are alive in memory Chico Chica da Silva and King Saravá Gods of Bahia This is magic quilombo Xango is our father, our king is Zazie Ô, Ô Zaziá Zazie, Maiongolê, Marangolá Zazie Ô, Ô Zaziá Salqueiro is Maiongolê, Marangolá Go, my samba go Take pain and bring joy Yes I am black, freedom is poetry And in today's society, we struggle for equality Without social prejudices Linda Anastasia cannot be stopped New symbol of the mass Black beauty seduces me We came without anger and without whip Give this just a hoax Carnival is party, I am happy Baianas' Jongo caxambu and we run Salgueiro comes to the child Centenary will not be quenched</p>
--	---

This is a powerful song asking for freedom and recognition. It goes back into history and calls out the names of historic Afro-Brazilian figures such as Chica da Silva, Chico Rei and Zumbi. Chica Da Silva is a famous figure in Brazil; though born into slavery she got together with two very wealthy men and achieved immense power and wealth. Her first master was Portuguese and she had two sons with him. Her second master was a priest who was forced to sell her to a diamond mine owner, Joao Fernandes Oliveira. Oliveira freed her and they lived together and had thirteen children.

The story of Chico Rei starts in Congo in 1740 when he was sold into slavery and brought to Brazil. Chico worked in the gold mines for five years, hiding enough gold on and in his body to buy freedom for him and his sons. He also bought a gold mine and used the funds to free other slaves.

Zumbi is the leader of the first settlement of runaway slaves.

The song continues, calling out the names of Afro-Brazilian gods. Along with gods there are also references to the Afro-Brazilian musical traditions, Jongo and Caxambu. In the latter part of the song, the appreciation of the beauty of being Black is expressed. There is empowerment as well: lyrics state that, yes I accept being Black, and freedom is viewed as poetry. Samba is called to duty as a means of lifting the pain away and bringing joy while struggling for equality.

The next figure quoted is Linda Anastasia, a slave who was treated cruelly. She was nice to everyone around her. She is believed to have magical healing powers and to have performed miracles. She was forced by her owners to wear a facemask that prevented her from speaking. Her power is taken back by saying that she cannot be shut down.

The song continues, about the beauty of being Black and how this became a new symbol of masses. There is a peaceful approach in the song. It is stating that 'we are not here to threaten anyone; we just want to play, be happy, and celebrate what is rightfully ours.' Richard Rorty states that truth is made rather than found and these songs are making truth. Whatever people cannot find in reality, songs are making it, and in Carnival, there is a symbolic representation of these new truths through performance and costumes. "Freedom Freedom Spread Your Wings over Us," by Imperatriz Leopoldinense (song number 45 in the appendices) is another example.

Table 4.17: Samba School Imperatriz Leopoldinense Song Year 1989.

<p>Name of the School: Imperatriz Leopoldinense</p> <p>Year of the Song: Samba Enredo 1989</p> <p>Composer: Nitinho Tristeza, Preto Joia, Vicentinho and Jurandir</p> <p>LÍBERDADE, LÍBERDADE! ABRE AS ASSES SOBRE NOS!</p> <p>Liberdade!, Liberdade!</p> <p>Abre as asas sobre nós</p> <p>E que a voz da igualdade</p> <p>Seja sempre a nossa voz, mas eu digo que vem</p> <p>Vem, vem reviver comigo amor</p> <p>O centenário em poesia</p> <p>Nesta pátria mãe querida</p> <p>O império decadente, muito rico incoerente</p> <p>Era fidalguia e por isso que surgem</p> <p>Surgem os tamborins, vem emoção</p> <p>A bateria vem, no pique da canção</p> <p>E a nobreza enfeita o luxo do salão, vem viver</p> <p>Vem viver o sonho que sonhei</p> <p>Ao longe faz-se ouvir</p> <p>Tem verde e branco por aí</p> <p>Brilhando na Sapucaí e da guerra</p> <p>Da guerra nunca mais</p> <p>Esqueceremos do patrono, o duque imortal</p> <p>A imigração floriu, de cultura o Brasil</p> <p>A música encanta, e o povo canta assim e da princesa</p> <p>Pra Isabel a heroína, que assinou a lei divina</p> <p>Negro dançou, comemorou, o fim da sina</p> <p>Na noite quinze e reluzente</p> <p>Com a bravura, finalmente</p> <p>O Marechal que proclamou foi presidente</p> <p>Liberdade!, Liberdade! Abre as asas sobre nós</p> <p>E que a voz da igualdade</p> <p>Seja sempre a nossa voz,</p> <p>Liberdade!, Liberdade! Abre as asas sobre nós e que a voz da igualdade</p>	<p>English Translation:</p> <p>FREEDOM FREEDOM SPREAD YOUR WINGS OVER US</p> <p>Freedom! Freedom!</p> <p>Spread Your Wings Over Us</p> <p>And voice of equality</p> <p>Always be our voice, I declare this</p> <p>Come, come back through love</p> <p>Century is a poetry</p> <p>In this beloved motherland</p> <p>Decadent empire, very rich incoherent</p> <p>It was so gentlemanly that arise</p> <p>Rise tambourines, come emotions</p> <p>Drums comes in the song</p> <p>And nobility adorned luxury of room, come and live</p> <p>Come live the dream I dreamed</p> <p>In distance one can hear</p> <p>It has green and white around</p> <p>Shining in Sapucaí and war</p> <p>War never anymore</p> <p>Forget patron, immortal Duke</p> <p>Immigration flourished culture of Brazil</p> <p>Music enchants, and poor people sing like a Princess</p> <p>To Isabel the heroine, who signed divine law</p> <p>Black danced, celebrated end of the lot</p> <p>On the night fifteen shined</p> <p>With bravery, finally</p> <p>Marshal who was proclaimed president</p> <p>Freedom! Freedom! Spread your wings over us</p> <p>And voice of equality</p> <p>Always be our voice,</p> <p>Freedom! Freedom! Spread your wings over us.</p> <p>And voice of equality</p>
---	---

This is one of the most popular songs of all time. It is about the abolition of slavery by Isabel, the daughter of Emperor Don Pedro II. When her father left the country, she served as head of state. In 1888, she passed the Gold Law abolishing slavery.

It is celebrating this freedom and expressing how war, patrons and Dukes are not wanted anymore. All people want is freedom and equality from now until the end of time. The song celebrates freedom and expresses how war, patrons and Dukes are no longer wanted. All people want is freedom and equality, from now until the end of time. Another example can be found in “Unidos da Tijuca”: “I fly to wherever I want to go my madness is heard I am Tijuca” (song number 63 in the appendices). It is encouraging the claiming of origins, asking questions and creating a new truth, rather than just accepting what is told. It is inviting the audience to be more critical. People are encouraged to be different, and to look at the world from a different perspective.

Table 4.18: Samba School Unidos da Tijuca Song Year 2008.

<p>Name of the School: Unidos da Tijuca Year of the Song: Samba-Enredo 2008 Composição: Júlio Alves, Sereno, Beto Lima, Paulo Rios, Sóstenes "Vou juntando o que eu quiser, minha mania vale ouro. sou Tijuca, trago a arte colecionando o meu tesouro"</p> <p>Cada objeto, uma história pra contar Vivo a aventura de outra vez eternizar Tijuca, coleciona na Avenida Emoções pra toda vida Um tesouro singular Meu pavão em destaque na "exposição", resgatou Relíquias do tempo que o sentimento "guardou" Olhar inocente Embala "boneca" - criança Um sonho menino, "guiando" destino, Eterna lembrança O teu manto é minha proteção "Amuleto" ouro e azul, é a minha luz! Cristalina fonte de poder "Pequeno ser" que me conduz O tempo que passa, valoriza a arte E faz acender A chama que arde, Buscar a verdade, e reaprender A "plantar" cultura em um jardim E assim ver florir Com a luz de cada geração, nova civilização Passos de nossos ancestrais Traços de mestres imortais "Salões do passado", presente riqueza, "Chave" do futuro com certeza Dá um show Tijuca, Outra "nota" dez pra colecionar E "selar" tua vitória, A "peça" que falta pra te completar</p>	<p>English Translation:</p> <p>“Whatever it is that we want let’s go together, hear me my mania. I am Tijuca bring your collection to my</p> <p>Each object, a story to tell Live adventure again perpetuating Tijuca, collects on the Avenue Emotions for a lifetime A unique treasure My Peacock highlighted in "exposure", rescued Relics of time feeling "saved" Look innocent Pack "dolls" of children A dream boy, "guiding" destination, Eternal memory Your cloak is my protection "Amulet" gold and blue, is my light! Crystal power source "Small is" that leads me Time that passes, appreciates art And turns on Flame that burns Seek truth, and relearn "Planting" culture is a garden And so to see bloom With light of each generation, new civilization Footsteps of our ancestors’ Traces of immortal masters "Halls of past," present this wealth, "Key" of future for sure Give a show Tijuca, Another "point" ten to collect And "seal" your victory, The "piece" missing to complete you</p>
--	---

In this song, Tijuca encourages people to seek the truth, relearn what has been told to them and re-tell their history. The song is suggesting a critical approach to what has been represented as the truth, especially to children. It also states that in time art is appreciated more and with each new generation as people become more civilized. It expresses that there is more room for re-learning truth. The song's conclusion calls for people to trace their ancestors. It presents this wealth from the past, displays it and seals a victory.

These songs are songs of freedom, songs of equality, and songs of empowerment and, as Rorty suggests, songs of new truths in utopias. New truths are created through poetics, history is retold, the present is combined with past through recognition of certain important events, common people, heroes, gods, goddesses, deities and the place in history of Afro-Brazilians. Many references are made to African gods, deities and saints in an effort to empower people in the community. Criticisms of institutions and where they failed are put forth. New vocabularies are created through acknowledging the beauty of Blackness and will continue to be created.

4.1.4 Nationalism and Flags

Nationalism and the creation of a national identity have always been elements of samba. There are two layers of nationalism at play: one focused on the country of Brazil; the second at the level of the samba school. (Please see in Figure 4.2 Porta Bandeira of Porta da Pedra samba school in her extravagant costume) Both are a result of the experience of surviving within a political community. Music and the formation of a national identity are central to many Latin American countries.



Figure 4.2 : Photo of Porta Bandeira of Porta da Pedra Samba School.

The relationship between music, the nation and nationalism has been extensively discussed by Thomas Turino, an American ethnomusicologist and the author of several popular textbooks in the field of ethnomusicology. His most popular book is *Music as Social Life: The Politics of Participation*, based on his extensive fieldwork in Zimbabwe during 1990's. In this book he examines the role of music in liberation and establishing the nation state. His interest has been shaped around the relationship between nationalism and music. He studies the role that music plays in the growth of nationalism and how music is instrumental in defining a society. In an article, he wrote for the *Latin American Music Review*, Vol 24, and No: 2 Autumn-Winter 2003 (pages 169-209), published by University of Texas Press, he discusses this dynamic looking at Latin America as a whole. In page 170 of Turino's article, Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations, he describes this relationship between nationalism and music:

First, populist nationalist movements in Latin America were state-initiated programs that challenged the traditional ruling oligarchies by so-called modernizing capitalist interests. Populism occurred within programs to increase domestic and trans-state capitalist activity beyond the established ruling groups. Second, this situation correlated with the increasingly inclusive notions of the nation marked by the expansion of the franchise, concessions such as

labor and land reforms and increased forging cultural links with subaltern groups within the states territory. (Turino, 2003, p.170)

As Turino states, populist nationalist movements were state-initiated and music has been an instrument for government propaganda throughout Latin American. In the last page of this article, he explains why music had a special role to play in inclusive nationalist projects, in general. Turino provides four reasons: that music creates connections to specific regions and subaltern groups; that songs have a short repetitive form that is an effective tool for teaching, without depending on literacy; that songs are cheap to produce; and that music was broadcast over the radio, the most important medium for countries with a low literacy rate and less capitalized culture. Music and songs are ideal forms of propaganda in a nationalist political movement.

Before going further, it is essential to define 'nation.' In the literature of nationalism, the most quoted work is *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, by Benedict Anderson. His definition of nation corresponds with samba's contribution to the evolution of a national identity in Brazil and the feeling of a nation within the community of samba schools. Benedict Anderson's definition of a nation is on page six of this book:

In an anthropological spirit, then, I propose the following definition of the nation: it is an imagined political community and imagined as both inherently limited and sovereign. It is imagined because the members of even the smallest nation will never know most of their fellow members meet them or even hear of them yet in the minds of each lives the image of their communion (Anderson, 1991, p.6)

Benedict Anderson comes close to being a celebrity in his field with his book, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* first published in 1983. He has become one of the authors most quoted on the topic of nations and nationalism. The most valuable part of this definition, in relation to samba and its historical role in creating a Brazilian identity, is that a nation is an imagined political community and that this communion lives in the minds of each individual. The word 'imagined' is important in both creating the national Brazilian identity and the identity created at the level of samba schools. An imagined national identity in the mind of a dictator found life in samba songs and moved into the minds

of people. During Getuilo Vargas' regime in the 1930's, samba songs served to create a national identity imagined by him.

Getulio Dornelles Vargas was born in 1883 and committed suicide in 1954. He was the President of Brazil from 1930 to 1945, as a dictator. In 1951, he was elected president and served for three years until his suicide. His industrialist, socialist, populist and nationalist political agenda earned him the nickname "The Father of the Poor". He promoted the use of samba songs to help create the persona of the hard-working Brazilian. This was a period of controlled cultural management and the national identity was dictated by political powers. This imagined national identity came to life in samba songs that created a sense of being a Brazilian Suzel Ana Reily describes how Vargas used samba songs in her article, "Brazilian Music, Brazilian Identities":

The representation of the Brazilian as friendly, happy, cordial and industrious was soon to become a common sense category with the population at large. This representation of the Brazilian character accorded well with the populist objectives of Getulio Vargas, who came to power in 1930, consolidating his regime in 1937 with the institution of the Estado Novo. The Vargas regime, which lasted until 1945, focused upon industrialization, coupling this drive with a strong nationalist discourse aimed at integrating the popular classes in the country's economic and political structures. The nationalist project centered on the image of the cordial mestico, a dignified hybrid laborer proud to be contributing to the prosperity of the country. Emblems of Hybridity were forcefully promoted as symbols of national identity by the Vargas propaganda machine with music playing a central role in the definitions of what would be taken for national culture. The onset of the Vargas regime coincided with the emergence of samba, a hybrid popular style that provided the Estado Novo with a ready-made musical form well suited to the nationalist agenda. Samba was co-opted and fashioned through censorship to promote Brazilianness. (Reily, 2000, p.4)

As Suzel Ana Reily suggests, the Vargas government offered samba schools a legitimacy but of course, it was censored to best serve this imagined national identity. This representation of the Brazilian became a commonsense and the powers at work succeeded in their cultural management methods. A good resource for the study of this regime is *Culture Wars in Brazil: The First Vargas Regime 1930-1945*, by William Daryle. He is the winner of the 2002 John Edwin Fagg Prize for the best book in Latin American history, awarded by the American Historical Association. In the opening of the book, he explains how Getulio Vargas's suicide letter was his

inspiration. He analyzes his politics, agenda, administrations and his view of Brazilian Culture. He studies the series of battles that took place between artist, intellectuals, politicians, critics, and citizens over the use of power by the state on cultural production. *Cultural Wars* explains how Brazilian national identity was imagined, forced into practice, imposed into the minds of the people and brought to life. On page 14, Daryle gives a brief but clear description of what was taking place behind the curtains:

A systematic approach to cultural management created or expanded nearly two dozen federal institutions tending to the performing and visual arts, historical preservation, museums, letters, and civic culture. Significant federal expenditure accompanied this institutionalization of cultural management and patronage. In addition to the investment of financial and administrative capital into the cultural arena, the federal government plowed substantial amounts of symbolic capital into the patronage of the national cultural patrimony. (Daryle, 2001, p.14)

As Dayrle suggests, the Vargas regime took cultural management and national cultural patrimony seriously and went to great lengths to succeed. There was much opposition to what was being projected upon people; again, I quote Dayrle's book *Culture Wars in Brazil: First Vargas Regime 1930-1945*, page 14:

Praised by high-ranking culture managers, the state's investment in culture faced opposition from many camps. For critics of Vargas-era cultural policies, censorship, political repression, social control and cultural authoritarianism fueled the regime's thirst for managing a national cultural renewal. To their critics, federal culture managers and most especially Vargas were not humanists, but rather brutal thought police. (Daryle, 2001, p.14)

As William Dayrle expresses in the above quote, this was definitely a difficult period for the artists. Many were silenced by the federal government for threatening the regime's political and cultural supremacy.

Another form of nationalism that comes into play in the study of samba is that, in time, as a result of its natural evolution within the political environment, every samba school became a mini-nation or a state within the big nation of samba with its own flag, its own color, its own musical technique; its unique presentation and *Mestre Sala* and *Porta Bandeira* is a part of this organism. This form of nationalism occurred in history at approximately the same time that samba songs were being used

as a part of nationalist propaganda during the Vargas regime. It can be observed within the music industry when artists were questioning the rights to their music.

An interesting recent study by Marc Adam Hertzman describes this era covering about 1910 through the 1930s'. The article, "A Brazilian Counterweight: Music Intellectual Property and the African Diaspora in Rio de Janeiro 1910's- 1930'", delves into the life of Tio Faustino, a samba musician and Afro-Brazilian religious leader living in Rio de Janeiro. (Hertzman, 2009, p.2) From the life experience of Faustino, Hertzman questions Brazil and the African Diaspora. He emphasizes the developments, the growth in the music industry and intellectual property rights in Brazil. He states on the first page of this article:

In order to advance their careers, Tio Faustino and other artists accessed nationalist sentiment in ways that highlighted differences rather than commonalities with African-descended peoples elsewhere. (Hertzman, 2009, p.1)

There were movements within the community of artists to define the borders of this mini-nation being formed within the nation. Tio Faustino and others were making their statements to differentiate themselves from others, and to take advantage of what was available to them within the country.

At this point, I will present songs with nationalistic themes from the sixty-five songs analyzed in the appendices section. These songs praised national heroes, artists, poets, victories, national treasures and natural beauties of the country. Examples include the first song, by samba school Imperio Serrano. Written in 1948, it is called "Save Antonio Castro Alves", and praised Alves, a Republican poet. Other poets praised include Goncalves Dias, the subject of Mangureira's 1952 song. He is a Brazilian Romantic poet and a playwright famous for his patriotic nationalist poems. His poetry is described as opening people's hearts, elevating souls, adding stars to skies, colors to forests and love to people's lives.

Celebrating national heroes and national victories was also a theme in these songs. Imperio Serrano's 1949 song, "Excitement of Tiradentes" is one example. Tiradentes was the nickname given to Joaquim Jose da Silva Xavier, the leader of the Brazilian

Revolutionary movement fighting for freedom from Portuguese colonial powers. The song ends in these words: "This great hero will always be remembered". Another example of a song glorifying victories will be the third song in the appendices, from 1950 by samba school Imperio Serrano. The song's title is "Battle of Rachuelo," referring to the battle between Paraguay and Brazil that ended with victory for Brazil. Marines are also viewed as national treasures and the twelfth song, from 1958, is samba school Salgueiro's tribute to the marines in "Praising Naval Marines". The marines are presented as a force that will protect Brazil from now until the end of time.

The natural beauty of Brazil is also a theme in these songs of national treasures. One example is song number twenty-five, by samba school Magueira from 1970: A Song to Nature. In it is a list of all the riches found in the soil of Brazil including fishing, planting, forests, mines, beaches, flowers, natural oils, birds and exotic fruits, etc. Brazil is defined as the homeland with thousands of beauties, and this is what makes Brazil, Brazil. Another example of a song with the theme of natural beauty is song number fifty-eight; by samba school, Academicos do Grande Rio, from the year 2003. Called "Our Precious Brazil," it explains why Brazil is precious while glorifying its gold mines, rivers, and natural resources.

There are songs expressing an admiration for nation and the Brazilian character. This notion was discussed as a part of the political agenda of the Vargas regime. An example will be song number four from 1951 by samba school Mangueira, titled "National Unity." The lyrics express a sense of pride in the democracy, in national unity and in being a Brazilian. The second half of the song is devoted to celebrating the social, productive, equal, ideological Brazil that always aims for national progress. Within the theme of commending the Brazilian persona, a great example is song 33, by samba school Imperatriz Leopoldinense is from 1978 and titled "Let's Play like a Child". It invites the audience to join a childlike person who is full of joy and happiness and is a member of working class. This persona is similar in profile to what the Vargas regime tried to evoke in his political propaganda.

The beauty of Brazil - nature, natural resources, economic resources, local goods, heroes, historical figures, old victories, artists who contribute to culture, national heroes and the national hardworking industrious character - are all included as

subject matter in the songs mentioned above. The love that people, in general, have for their country in Brazil is unmistakably visible. It is common to see people wearing the flag of the country, proudly, on the streets.

Nationalism can be observed within the samba schools as well, where each samba school is like a mini-state or a nation belonging to the larger nation of samba. Samba is the nation and all the samba schools are states of the samba nation. Each state has its own flag with its own colors and symbolic design and the *Porta Bandeira* and *Mestre Sala* who accompany the flag in the different mediums of performances.

Flags are a crucial element of samba and, indeed, have been a part of human history for more than four thousand years. Dr. William Crampton founder of Flag Institute in his book *Flag* talks about the history of flags. The very first known flag dates back to 3000 BC and is from Iran. Today we can see flags used in such contexts as in countries, cities, states, organizations, companies and communities. Prior to the advent of the cloth flag there were vexilloids, made of wood or metal with carvings on them.(Crampton,1989,p.4) The study of flags is called vexillology. The International Federation of Vexillological Associations has met annually since 1965. Their web site is www.fiav.org

Flags are also used in international waters by ships for identification purposes; and an international code of flags used for communication purposes. Although technology has brought wireless communication and other improved communication systems, these flag codes are still in effect. Revolutionary and social movements also represent symbolically and literally through flags. The red flag became a symbol of communism. A white flag means surrender. Pirate flags usually have skull and crossbones on them.

A resource in the study of the symbolism in flags is a book of collected essays called *Flag, Nation and Symbolism in Europe and America*, edited by Thomas Hylland Eriksen and Richard Jenkins. Thomas Hylland Eriksen explains the basics of flags:

In spite of the many variations, a few common denominators are nevertheless minimal requirements for a flag to serve as a basis for identification for a sprawling and diverse citizenship. First, the shared identity must be based on something else in addition to the flag. In itself, a flag does nothing; if it doesn't work emotionally, it is nothing more than a piece of

cloth. This can be the case for the majority of the population in many post-colonials. Second, the flag must be as empty a vessel as possible; it ought to be possible to fill it with many things. If it is associated with particular regional, political, religious or ethnic interests in a diverse country, it is bound to be divisive. (Eriksen, 2007, p.13)

This is an important point since the flag by itself does not make an identity but an identity makes a flag. In the case of samba schools, the flag unites the samba school: sometimes their distinctive drumming, Afro-Brazilian heritage and all other meanings are associated with a symbol embroidered in the middle. For example, the first symbol of samba school Unidos da Tijuca was two hands clasped in union with branches of coffee and tobacco. This was a representation of the suffering and stoicism of people from plantations. This symbol, along with the letters U and T (for Unidos da Tijuca) symbolize the history of this neighborhood, its people who were workers in plantations, their suffering and endurance.

Flags have also been instrumental in battlefields as a means of identification. In many of the lyrics studied, there are messages on the fight for equality. The Sambodrome is the battlefield for poor Afro-Brazilian residents of the slums. Once per year, during carnival, they come out with their prideful flag and claim what has been stolen, they ask for an apology and they get recognition in many societies a flag is sacred and there are regulations on how to handle the flag. Thomas Hylland Eriksen describes this phenomenon in the following words: “A flag should never touch the ground, so when lowering your flag at sundown (another norm – flags should be hoisted at dawn and lowered at dusk; they should never fly in the dark) you need considerable dexterity to prevent pollution.”

This practice can be observed in the samba schools as well. When judges are evaluating *Porta Bandeira* and *Mestre Sala*, how the flag is handled is an important part of the evaluation process. The *Porta Bandeira* at all times has to make sure that the flag does not roll. She has to hold it correctly and present a harmonious dance. The flag is personified as the dance partner of the *Porta Bandeira*. During the performance, the *Mestre Sala* is generally one to two meters away from the *Porta Bandeira* and flag. The *Mestre Sala* is accompanying them with his dance, or posing, to present them to the public. *Porta Bandeira* is a couple with the flag, in addition to being a couple with the *Mestre Sala*. Through performance, ideals of what should be

are presented. People ask for apologies owed to them. They empower their roots by chanting the names of African gods, goddesses, saints and deities. This is what the flag and couple dancer accompany and these are the meanings that are loaded onto the flags of the samba schools. Under the flags a new truth is created, institutions are questioned and a new vocabulary is written.

In conclusion, music was utilized as a tool for the popular nationalist propaganda in Brazil during the Vargas regime and this affected the evolution of the samba as a genre. It offered the genre legitimization, but this came with restrictions from the political powers through censorship. It presented songs that had nationalistic themes and I have provided examples from some of these songs. Flags are an important means of symbolic expression for nations and the *Porta Bandeira* and *Mestre Sala* play a crucial role in their performance within the samba schools. Samba schools are like mini-nations or states within the structure of samba as a whole, and have both unique differences and commonalities that bring them together and separate them from each other. Nationalism is presented in the lyrics of songs and performed in the dance of the *Porta Bandeira* and *Mestre Sala* accompanied by the flag of each samba school with its own rich culture, history and tradition.

All of the topics are a part of a big whole, which serves for a better understanding of the couple dancer *Porta Bandeira* and *Mestre Sala*. The performance is a part of the community of samba schools. It is accompanied by and accompanies every part of the structure of a samba school including lyrical expressions found in samba songs. With that in mind, I started with a structural analysis of samba schools. After that, I introduced the three important concepts: competence, recognition and function as they relate to critical theories and manifest during performances in the carnival parade. I added one more piece that is centered on the lyrics because I had witnessed the importance of songs during many field visits. In this section, I analyzed 65 songs and told how they have played an important role as an agent for creating new truths through metaphors embedded in lyrics. In the end I combined all the findings to the flag that the couple dancer accompany, bear, hold with respect, dance to, dance with, dance along and present with utmost pride. In this section, I also expressed how nationalism plays a role within samba schools. As well that *Porta Bandeira* and

Mestre Sala is sitting in the center is knitted with the help of all the subtopics discussed.

5. CONCLUSIONS AND RECOMMENDATIONS

In this body of work, poetics in a community of samba schools as it pertains to the couple dance section *Mestre Sala* and *Porta Bandeira* and the lyrics of samba songs are studied. Based on field visits to samba schools of all classes in Rio de Janeiro between 2001 and 2010, a presentation of a new way of thinking about *Mestre Sala* and *Porta Bandeira* flag dance, the dancers, the ritual formed around this dance and the lyrics of samba songs that bring out the layers of meanings embedded in the dance and lyrical tradition is demonstrated. Three subtopics formed a theoretical outline for this thesis, calling for specific literature to be reviewed: dance, costumes and flags; lyrics, poetics and symbolism; community, nationality and emancipation.

Samba schools involved in this work are located in Rio de Janeiro: a city with intense history, and a political and cultural depth that can be elaborated in relation to samba schools, community, music and culture. It is surrounded by ghettos mostly built on the hills around the city, as well as neighborhoods outside city center

Literary Critical Theory is the basis of the theoretical framework in this work, along with other disciplines that will support appreciation and understanding of *Porta Bandeira* and *Mestre Sala*. Swiss theorist Ferdinand Saussure and his influential work *Course in General Linguistics* and work on structuralism is applied in an effort to explain each section of carnival parade, and their relationship to each other, including *Porta Bandeira* and *Mestre Sala*.

Noam Chomsky's theory on competence is applied to the structure of samba schools; competence comes from the vision that the *Carnavalesco* has, in the beginning, of the theme of Carnival and it sets the standard by which people abide. The *Carnavalesco* is tied to reflecting what transcends from the samba school and the community as a whole, rooted in the traditions carried over to Brazil.

Ferdinand Saussure's theory on language proposes it as a system of signs, and the sign being the basic unit of meaning is examined in relation to samba schools. A sign

contains a signifier, signified, the signifier is the visual or acoustic form, and signified is the mental concept. Language is more complex than just signifiers and the signified. There is langue and parole. Langue is competence, the system of forms, rules, and codes, conventions formed as a result of cognitive learning of shared rules. In the case of the samba schools, these are rules that the *Carnavalesco* must keep in mind while creating his theme and implementing it, combining it with his creativity for acceptance that hopefully will result in success. Parole is the enforcement of movement sequence, the performance made possible by langue. The performance of Carnival is parole. The rules set by langue are applied through parole. At this point, a connection between language and cultural form can be made: both produce a meaning based on parole and langue within a culture.

From meaning and competence, the work moved naturally on to recognition, since the motivation behind the meanings and requirements of competence was tied into it. The need for recognition forms the basis of many aspects of carnival. At this point French linguist and theorist Paul Ricouer's thorough study of recognition in *The Course of Recognition* is applied to different aspects of samba schools, carnival, politics, society and flag. Recognition is the basis of the emancipation that occurs through carnival. It brings to life long-deserved recognition of the people from samba schools that are born into poverty and inequality. Another medium through which people get recognition is media. Carnival is recorded and broadcasted live on major television channels throughout the country. There is also the international aspect of media; many major international TV channels show the event. Press coverage from all around the world is impressive as well. Every year this mutual recognition occurs automatically, where people from samba schools acknowledge their recognition along with the rest of the world either through the role of a spectator in the Sambodrome, a spectator in front of the television or the reader of press coverage.

Ricouer also discusses the recognition attained through temporal sense of repetition. During Carnival, each school is given eighty minutes to parade and during this time, that year's song is played repeatedly. Through this repetition and during these eighty minutes several different forms of recognition are intended to occur through different elements of Carnival. The first comes with the lyrics of that year's song: each samba school commissions people in each section to hand out free fliers to spectators that

include the lyrics and basic information regarding the credits of the song. The goal is to create an opportunity for the spectators to sing along. This creates a dialogue between the spectators and the samba school that is parading through which spectators recognize the samba school by singing along and repeating the lyrics. Recognition also takes place through certain signs, marks and symbolism. Most songs written for samba call at some point upon history, roots and the names of African gods. This recognition of the past creates yet another mutual recognition. The worldwide audience is compelled to recognize the history and the roots of these people through lyrics, through costumes, through statues of African gods.

Recognition is also observed through gratitude and appreciation, where people within the community and from the outside are given a chance of appreciation along with connection to roots. Carnival is an agent through which young people from the community are reminded of where they come from and the older generation keeps their memory intact; while the rest of the world, informed through television or press, is given an opportunity to acknowledge a community's history, religion, roots, stories, poetic lyrics and gods.

Recognition also takes place through the flag and the flag bearer couple dancer of Carnival. The colors of the flag determine the merchandising colors of the samba school. Under the colors of flag, many different elements are available for symbolic expression that reflects loyalty, connection and devotion. *Mestre Sala* and *Porta Bandeira* allow people from the community or if convenient, the spectators, to kiss the flag as a part of their dance. Recognition comes into life in this instance through a ritualistic ceremony embedded in dance.

Ricoeur strongly defends the moral motivations that bring together the recognizing and the recognized party, which are compiled under peace, gift exchange, and mutual recognition. Here, recognition takes the form of "gratitude," as exemplified by festive undertakings of recognition. This recognition was brought to another level of reward mechanism over the years and each samba school is competing for championship right now. The goal is on two levels of recognition: self-recognition and being recognized; and being awarded so that another opportunity to be recognized is created through the "nights of the champions," celebrated one week

after Carnival is over. Schools that were in the top three could parade one more time, following the Sunday after the results are announced.

The next important theory applied is on the notion of function as discussed by Roland Barthes. Seven different meanings of function are studied in relation to samba schools and Barthes' theory of function.

Like recognition, function plays a key role in the making of the Carnival parade. Another aspect of function regards the narrative and how it is embodied within the lyrics of samba songs. In this section, narrative function will be examined by looking at samba songs from different years belonging to different samba schools

Barthes questions the functionality of narrative and asks if everything is a narrative functional. He states that everything, even the useless or absurd item, has a meaning. In light of his theory on narrative, lyrics belonging to the different samba schools based in Rio de Janeiro from different eras, from the 1950s through 2010, are analyzed.

Meanings embedded in lyrics were found and put forth. The next theorist accessed in the analysis of the lyrics is Richard Rorty states that the vocabulary used creates a truth that may be different from reality, and through the competence of a new vocabulary, a new reality can be made.

A new truth is created through poetics in these songs. The present is combined with past through recognition of certain important events, common people, heroes, gods and goddesses, deities, and the place in history of Afro-Brazilians. Many references were made to African gods, deities and saints in an effort to empower people in the community. New truths were created - will continue to be created - through acknowledging the beauty of blackness. Criticisms of institutions were made and where they failed is put forth. These songs are songs of freedom, songs of equality, and songs of empowerment and, as Rorty suggests, songs of new truths.

A thorough analysis of a dance recording is conducted in the last chapter, explaining in detail each move and what is happening during the performance. This couples' performance is based in the middle cutting line of the Sambodrome. The couple meet there and part from each other, and meet back to begin new figures. On each side of

the avenue, there are spectators and at certain spots, judges are seated to evaluate. The flag is the central figure in their dance; and both of them serve to present the flag to spectators and judges.

A new truth is created through poetics and meanings embedded in tradition. The present is combined with the past through recognition of certain important events, common people, heroes, gods, goddesses, deities and the place in history of Afro-Brazilians. Many references were made to African gods, deities and saints in an effort to empower people in the community. Through performance, utopias of what should be are presented. The community is asking for apologies owed. Under the flags a new truth is created, institutions are questioned and a new vocabulary is written. They empower their roots by chanting the names of African gods, goddesses, saints and deities. This is what fills the flags of samba schools.

REFERENCES

- Ahearn, Laura M.** (2001). "Agency" Alessandro Duranti ed., *Key Terms in Language and Culture.*, Massachusetts: Blackwell Publishers Ltd.
- Amado, Jorge.** (1962). *Gabriela, Clove and Cinnamon*, New York: Avon Books.
- Amado, Jorge.** (1993). *The War of the Saints*, New York: Bantam Books.
- Anderson, Benedict.** (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Revised Edition, London and New York: Verso.
- Araujo, Ana Lucia.**(1993). *Crossing Memories: Slavery and African Diaspora*, New Jersey: Africa World Press.
- Bahktin, Mikhail.** (1998). "Carnival and the Carnavalesque" In J.Storey, ed., *Cultural Theory and Popular Culture* (Pp.250-59), Hemel Hempstead: Prentice Hall.
- Barman, Roderick J.** (2002). *Princess Isabel of Brazil: Gender and Power in the Nineteenth Century (Latin American Silhouettes)*, New York: Rowman & Littlefield Publishers.
- Barthes, Roland.** (1977). *Image Music and Text*, Michigan: Michigan University Press.
- Bastos, Rafael Jose de Menezes.** (1999). "The 'Origin of Samba' as the Invention of Brazil (Why Do Songs Have Music?)", *British Journal of Ethnomusicology* 8: 67-96. Retrieved from *JSTOR* Full Text.
- Benesh, Rudolph and Joan Benesh.** (1956). *An Introduction to Benesh Dance Notation*, London: Adam and Charles Black.
- Bezerra, Riselia Duarte.** (2000). "'Sambations': Samba and the politics of syncopation." Ph.D. diss. University of California, Riverside. Retrieved from *ProQuest Dissertations and Theses* (citation number **AAT 9977836**).
- Braduel Fernand and Mayne, Richard.** (1995). *A History of Civilizations*, New York: Penguin Group.
- Browning, Barbara.** (1995). *Samba: The Body Articulate*, Indiana: Indiana University Press.
- Buarque, Chico.** (1998). *Benjamin*. London: Bloomsburry Publishing.
- Bullen, Roger, ed.** (2008). *Complete Flags of the World*, Great Britain: DK Adult.

- Chasteen, Charles John.** (1996). "The Prehistory of Samba: Carnival Dancing in Rio de Janeiro, 1840-1917" *Journal of Latin American Studies* Vol. **28** No.1 (pp.29-47) Retrieved from *JSTOR* Full Text.
- Chomsky, Noam.** (1965). *Aspects of the Theory of Syntax*, Massachusetts: MIT Press
- Conniff, Michael L., and Frank D. McCann, eds.** (1989). *Modern Brazil Elites and Masses in Historical Perspective*, Nebraska: University of Nebraska Press.
- Crampton, William.** (1989). *Flag.*, London: Dorling Kindersley Book.
- Crick, Malcolm R.** (1982). "Anthropology of Knowledge", *Annual Review of Anthropology* Vol. **11**: 287-313. Retrieved from *JSTOR* Full Text.
- Da Matta, Roberto.** (1983). "An Interpretation of Carnaval", Substance A Special Issue from *the Center for Twentieth Century Studies* Vol. **11** No.4 (pp. 162-170) Retrieved from *JSTOR* Full Text
- Da Matta, Roberto.** (1991). "The Many Levels of Carnival" in *Carnival: Rogues and Heroes*, (Pp.61-115). Retrieved from *JSTOR* Full Text, Notre Dame: University of Notre Dame Press.
- Derrida, Jacques.** (1966). "Structure Sign and Play in the Discourse of the Human Sciences" Philip Rice and Patricia Waugh ed., *Modern Literary Theory.*, New York: Arnold Hoodder Headline Group
- Desmond, J.C, ed.** (1997). *Meaning in Motion.*, London: Duke University Press.
- Dubois, William E. B.** (1903). *The Souls of Black Folk.*, Chicago: A.C Mc Clurg & Co.
- Eriksen, Hylland Thomas and Jenkins, Richard. Ed.** (2007). *Flag Nation and Symbolism in Europe and America. Some Questions About Flag London*, Routledge Press.Pp4
- Eriksen, Hylland Thomas., Thomas Hylland Eriksen and Richard Jenkins ed.** (2007). "Some questions about flags", *Flag, Nation and Symbolism in Europe and America.*, New York: Routledge
- Ferreira, Felipe.** (2004.) *O Livro de Ouro do Carnaval Brasileiro.*, Rio de Janeiro: Ediouro.
- Fontaine, Pierre-Michel, ed.** (1985.) *Race Class and Power in Brazil.*, Los Angeles: UCLA Publication Services Dept.
- Freyre, Gilberto.** (1922.) "Social Life in Brazil in the Middle of the Nineteenth Century", *The Hispanic American Historical Review.*, Vol.**5** No.4 pp. 597-639 Retrieved from *JSTOR* Full Text
- Guillermoprieto, Alma., McDonald, Erroll, ed.** (1991). *Samba.*, New York: Knopf Publishing Group.
- Haack, Susan.** (1995). *Evidence and Inquiry Towards Reconstruction in Epistemology.*, Massachusetts: Blackwell Publishers.
- Haack, Susan.** (1998). *Manifesto of a Passionate Moderate: Unfashionable Essays.*, Chicago:University of Chicago Press.

- Hertzman, Adam Marc.** (2009). "A Brazilian Counterweight: Music, Intellectual Property and the African Diaspora in Rio de Janeiro (1910's-1930's)", *Journal of Latin American Studies*, Vol. **41**, No.4: 695-722 Retrieved from the author Full Text
- Horkheimer, Max.** (1993). *Between Philosophy and Social Science.*, Cambridge: MIT Press.
- Hurston, Zora Neale.** (2000). *Their Eyes Were Watching God.*, New York: Harper Collins Publishing Inc.
- Hutchinson, Ann.** (1977). *Labanotation or Kinetography Laban The System of Analyzing and Recording Movement*, Routledge: Theatre Arts Books.
- International Council for Traditional Music.** (2001). Oral Tradition and Brazilian Popular Music, Medeiros Elton., *International Council for Traditional Music 36th World Conference*, Rio de Janeiro, July 4-11.
- Jacquemet, Marco** (2001). "Conflict" Alessandro Duranti ed., Key Terms in Language and Culture., Massachusetts: Blackwell Publishers Ltd.
- Jonas, Gerald.** (1992). *Dancing The Pleasure, Power, and Art of Movement.*, New York: Harry N. Abrams, Inc., Publishers.
- Karade, Baba Ifa.** (1994). *The Handbook of Yoruba Religious Concepts.*, Massachusetts: Weiser Books.
- Kertzer, David** (1988). *The Politics of Carnival.*, New Haven: Yale University Press.
- Kisliuk, Michelle.** (1998). *Seize the Dance: Baakka Musical Life and the Ethnography of Performance.*, New York: Oxford University Press.
- Lima, Luiz Fernando Nascimento de.** (2001). "Live samba: Analysis and interpretation of Brazilian pagoda." FT Diss. Helsingin Yliopisto, Finland. Retrieved from *ProQuest Dissertations and Theses* (citation number **AAT C810736A**).
- Magalhaes, Rosa.** (1997) "The Making of Carnival", Pp68. Rio de Janeiro: Lacerda Editores
- Mariani, Myriam Evelyse.** (1986). "A Portrayal of the Brazilian Samba Dance With The Use Of Labananalysis As A Tool For Movement Analysis (Africa)." Ph.D. diss. The University of Wisconsin
- Maslow, Abraham.** (1943). "A Theory of Human Motivation", *Psychological Review* Pp. 370-396. Reissued in 2004 as Appendix to *The Third Force: The Psychology of Abraham Maslow*.
- McFee, Graham.** (1992). *Understanding Dance*, London: Routledge.
- Medeiros, Elton.** (2002). Oral Tradition and Brazilian Popular Music., *Yearbook for Traditional Music*, **34**, pp. 1-8
- Morales, Ed.** (2003). *The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond.*, U.S.A.: Da Capo Press.
- Morrison, Toni.** (1981). *Tar Baby.*, New York: Albert A Knopf Random, House Inc.
- Morrison, Toni.** (1982). *Sula.*, New York: Penguin Group.

- Morrison, Toni.** (1991). *Beloved.*, New York: First Signet Printing Penguin Group.
- Morrison, Toni.** (1992). *Jazz.*, New York: Penguin Books.
- Morrison, Toni.** (1993). *Song of Solomon*, New York: Eleventh Printing.
- Morrison, Toni.** (2008). *A Mercy*, New York: Random House Inc.
- Neuhouser, Kevin., Kerbo, Harold R., ed.** (1999). *Modern Brazil: A Volume in the Comparative Societies Series.*, U.S.A.: McGraw-Hill College.
- Oliven, Ruben George.** (1988). "The Woman Makes (And Breaks) the Man": The Masculine Imagery in Brazilian Popular Music." *Latin American Music Review/Revista de Música Latinoamericana* 9(1): 90-108. Retrieved from *JSTOR* Full Text.
- Patai, Daphne.** (1988). *Brazilian Women Speak Contemporary Life Stories.*, New Brunswick: Rutgers University Press.
- Pessoa de Barros, Flavio Hose.** (2000). *The Banquet of the King...Olubaje.* Rio de Janeiro: Editora ao Livro Tecnico.
- Philip Babcock Gove** and The Merriam Webster Editorial Staff, Merriam Webster Inc.
- Pravaz, Natasha.** (2002). "Performing Mulatice: Hybridity as Identity in Brazil." Ph.D. diss. York University, Retrieved from *ProQuest Dissertations and Theses* (citation number **AAT NQ75207**),, Canada.
- Raphael, Alison.** (1990). "From Popular Culture to Micro-Enterprise: The History of Brazilian Samba Schools.", *Latin American Music Review*, 11(1):73-83. (SR)
- Raphael, Alison.** (1981). "Samba and Social Control: Popular Culture and Racial Democracy in Rio de Janeiro." Ph.D. diss. Columbia University, Retrieved from *ProQuest Dissertations and Theses* (citation number **AAT 8113546**), New York.
- Reily, Suzel Ana.** (2000). "Introduction: Brazilian Musics, Brazilian Identities.", *British Journal of Ethnomusicology* 9(1) Brazilian Musics, Brazilian Identities: 1-10. Retrieved from *JSTOR* Full Text.
- Ricoeur, Paul., Philip Rice and Patricia Waugh ed.,** (1981). "Phenomenology and Theory of Literature" *Modern Literary Theory*, New York: Arnold Hoodder Headline Group
- Ricoeur, Paul.** (2007). *The Course of Recognition.*, Cambridge: Harvard University Press.
- Rorty, Richard.** (1989). *Contingency Irony and Solidarity*, Cambridge University Press: Cambridge.
- Rorty, Richard.** (1999). *Philosophy and Social Hope.*, Penguin Books: London
- Rowe, William and Vivian Schelling.** (1991). *Memory and Modernity: Popular Culture in Latin America.*, (Pp. 128-138), London: Verso.
- Royce, Anya Peterson.** (1977). *The Anthropology of Dance.*, Bloomington: Indiana University Press.

- Salgado, Sebastiao.** (1997). *Terra: Struggle of the Landless.*, London: Phaidon Press.
- Saramago, Jose.** (2004). *The Double.*, Orlando: A Harvest Book Harcourt Inc.
- Saussure, Ferdinand., Philip Rice and Patricia Waugh ed.** (1925). "Course in General Linguistics", *Modern Literary Theory.*, New York: Arnold Hoodder Headline Group
- Saussure, Ferdinand., Mesiel, Perry, Saussy Haun, ed.** (2011). *Course in General Linguistics.*, New York: Columbia University Press
- Savigliano, Martha.** (1995). *Tango and the Political Economy of Passion.*, Colorado: Westview Press.
- Scheper-Hughes, Nancy.** (1992). "Carnaval: the Dance against Death." *In Death without Weeping: the Violence of Everyday Life in Brazil.*, (Pp. 480-504), Berkeley: University of California Press.
- Schneider, Ronald M.** (1996). *Brazil: Culture and Politics in a New Industrial Powerhouse.*, Colorado: Westview Press.
- Schreiner, Claus and Weinstein Mark.** (1993). *Música Brasileira: A History of Popular Music and the People of Brazil.*, London: Marion Boyars Publishers Ltd.
- Shaw, Lisa.** (1999). *The Social History of the Brazilian Samba.* Aldershot: Ashgate Publishing Decolonization., New York: Perseus Publishing.
- Skidmore, Thomas E.** (1999). *Brazil: Five Centuries of Change.*, New York: Oxford University Press.
- Study Group on Ethnochoreology.** (1992). Dance and Dress as Sociopolitical Discourse, Adrienne Kaeppler., *17th Symposium of the Study Group on Ethnochoreology*, Greece, July 2-10.
- Study Group on Ethnochoreology.** (1992). Dance and Attire, Grazyna Dabrowska., *17th Symposium of the Study Group on Ethnochoreology*, Greece, July 2-10.
- Thomas, Helen.** (1995). *Dance, Modernity and Culture Explorations in the Sociology of Dance.*, London: Routledge.
- Thorpe, Edward.** (1989). *Black Dance.*, London: Chatto&Windus.
- Turino, Thomas.** (2003). Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations, *Latin American Music Review*, **24** (2): 169-209 Retrieved from *JSTOR* Full Text. (Accessed 26 April 2012)
- Turner, Victor.** (1987). "Carnival, Ritual and Play in Rio de Janeiro." In A Falasi, ed., *Time Out of Time: Essays on the Festival.*, (Pp. 74-92), Albuquerque: University of New Mexico Press.
- Vianno, Hermano.** (1999). *Mystery of Samba: Popular Music and National Identity in Brazil.*, Chasteen, C. John, trans., North Carolina: University of North Carolina Press.
- Walker, Alice.** (1993). *Possessing the Secret of Joy.*, New York: Pocket Books.

Webster's Third New International Dictionary Of The English Language Unabridged (1993) Ed

Williams, Daryle. (2001). *Culture Wars in Brazil: The First Vargas Regime, 1930-1945.*, North Carolina: Duke University Press

Gerard, Henri. "Samba", *Grove Music Online.*, (Accessed 15 March 2009)., address: Retrieved from **Url-1** <http://www.grovemusic.com>

Slate Magazine By Stephen Metcalf "Richard Rorty What Made him a crucial American Philosopher", address: Retrieved from **Url-1** http://www.slate.com/articles/arts/culturebox/2007/06/richard_rorty.html

APPENDICES

APPENDIX A: An Interview with Lucinha, the *Porta Bandeira* of Unidos da Tujica

APPENDIX B: 65 Songs Studied in Depth

APPENDIX C: Timeline Of Events

APPENDIX D: Glossary of Foreign Words

APPENDIX E: Recording of *Porta Bandeira* and *Mestre Sala* of Unidos da Tijuca samba school during a technical rehearsal at Sapucaí. Please watch between minute 2:50 and 6:00 for the dance section analyzed. (In CD-Rom)

APPENDIX A: An Interview with Lucinha, the *Porta Bandeira* of Unidos da Tijuca

Eu: Por favor explica su historia com porta bandeira?

Lucinha: Para ser porta-bandeira, que eu sou há mais de 20 anos... Isso mesmo, comecei em 1984, porta-bandeira mirim, Estácio de Sá, "Chora, chorões" e no mesmo ano Alegria da Passarela. Na Mocidade comecei na ala das crianças, em 1984 e virei porta-bandeira em 1986, subi para primeira aos 16 anos, em 1992 e fiquei por lá até 2001, quando assinei com a Unidos da Tijuca, onde desfilei de 2002 até 2009. Agora sou da Portela, a Majestade do Samba. Uma grande respnsabilidade, escola que teve grandes porta-bandeiras, como a grande Dodô, Vilma Nascimento, Andreia Machado, Alessandra e Danielle, porta-bandeiras que eu sempre admirei. Será um grande desafio mas eu me sinto preparad

Eu: Voce pode explica sua historia com Unidos da Tijuca?

Lucinha: O flerte com a Unidos da Tijuca começou em 1999, quando fiquei apaixonada pelo desfile que eles fizeram no Grupo de Acesso. O samba era lindo, o desfile animadíssimo, as cores eram fascinantes. Comecei a reparar na Tijuca e percebi que era uma escola gostosa de desfilar. Em 2000, de volta ao Grupo Especial, a Tijuca me encantou de novo, ficando em quinto lugar. Mas o flerte só virou namoro mesmo em 2001, quando fui contratada para o desfile de 2002. O primeiro desfile foi completamente no susto, ainda não existia uma grande identificação com a escola, o que talvez tenha prejudicado no resultado final, perdi 0,5 ponto e foi muito dolorido. Em 2003 já me sentia em casa na Escola, recebi o apoio e o carinho de toda uma comunidade, que eu sentia que apoiava o trabalho. Os ensaios foram muitos e isso me deu uma confiança sem fim, na hora do desfile estava completamente segura com a coreografia e a vontade de me superar era tanta que eu ganhei o meu terceiro Estandarte de Ouro (dez anos depois do segundo) além dos únicos quarenta pontos que um casal de MSPB obteve naquele ano. Em 2004 o suspense era enorme, eu achava que seria tudo ou nada para a Tijuca e acabou sendo "quase" tudo... Para o grande público a Escola começou a chamar atenção a partir do Vice de 2004 mas de dentro eu tinha a visão do "crescimento" desde o meu primeiro ano lá. É uma escola que me deixa evoluir, deixa brincar com o público, desfila solta, como se diz no mundo do samba. As notas dez não são só minha, a escola ajuda, soma. E sucedeu que em 2005 me vi às voltas com um recomeço, troquei de parceiro e tive muito

pouco tempo para me preparar para o desfile. Eu e Ubirajara resolvemos não desperdiçar mais uma oportunidade de bom desfile e levamos a preparação super a sério, ensaiando em cada oportunidade, trabalhando cada movimento com precisão... Chegávamos a ensaiar mais de uma vez por dia. Com o apoio importante de nossos familiares, filmávamos os ensaios e depois analisávamos cada detalhe que poderia melhorar um pouquinho...No dia seguinte tudo de novo... Até que no dia do desfile nós tínhamos a certeza de que tudo daria certo porque nós estávamos unidos e muito preparados. Se eu tivesse que agradecer a todos seria impossível porque eu acho que a torcida foi grande mas gostaria de deixar aqui o registro de três pessoas que se empenharam especialmente para que tudo desse certo. Primeiro o próprio Ubirajara, que tem sido um parceiro exemplar, ouvindo os meus conselhos e se empenhando atentamente para a evoluçã da nossa parceria. Fernando Horta, o presidente da Unidos da Tijuca, que me apóia, confia no meu trabalho e me dá as melhores condições possíveis para que eu possa desempenhar bem a função de portar o pavilhão. E ainda o meu marido Felipe Pinaud, que está comigo em todos os momentos e é o meu porto seguro, divide comigo as alegrias e as tristezas, tem sempre uma palavra de consolo, um carinho para me fazer, uma crítica construtiva, é atento às minhas necessidades e é acima de tudo compreensivo com essa vida diferente que eu tenho.

Me: Please tell us your story about becoming a flag bearer dancer.

Lucinha: I have been a flag bearer dancer for more than twenty years. I started in 1984 with my eye on *Porta Bandeira* at Estacio de Sa “Chora choroés,” then I was a part of the dancer section. I started at Mocidade, at children’s classes in 1984 then changed for *Porta Bandeira* from 1992 until 2001, I stayed there when I signed with Unidos da Tijuca and I paraded there from 2002 until 2009. Right now I am in Portela. A big responsibility at a school that had great *Porta Bandeiras* like big Dodo, Vilma Nascimento, Andrei Machado, Allesandra and Danielle, all of whom I have always admired. It will be a major parade and I feel ready for it.

Me: Can you please explain to us your story with regard to Unidos da Tijuca as the *Porta Bandeira*?

Lucinha: My flirtation with Unidos da Tijuca started in 1999 when they were presenting in Group Acesso. Samba was beautiful; the presentation was animated

and it was fascinating. I started to get in touch with Tijuca and thought that it would be a pleasure to parade with this school. In 2000 they came back to Specials Group and Tijuca charmed me again; I liked them and they came fifth in that year's Carnival. But this flirtation turned into love in the year 2001, when I was making a contract for parade of 2002. The first display went without any problems whatsoever; at that, time there was not a big identification with the school and maybe this is why, in the end, the judge took off 0.5 points and this was very painful. But in 2003, I felt at home in the samba school. I received the love and support of the whole community, which is a feeling that supported me for my work. There were many rehearsals that allowed me to feel confident, finally. At time of the parade, I felt completely secure with the choreography and my desire to be better was so strong that I gained my third Gold Standard (the year after the second); we were the only couple that gained the entire 40 points that year. In 2004, the tension was so great I thought that it was all or nothing for Tijuca and ended up feeling almost all of it... The school started getting big public attention from 2004 vice but in my first year at the school, deep inside, I had the vision of this rebirth. It is a school that allows me to evolve, joke with the public, parade free however, you wish in the world of samba. Points collected are not just mine everyone in the school help in the total. A success that made me come back - in 2005, I changed partners and there was very little time for me to prepare for parade. Ubirajara and I solved that lost time but an opportunity for a good parade lifted us for a super serious preparation, every opportunity we had, we rehearsed, worked every movement with precision... We ended up making one rehearsal a day. As support, we filmed our rehearsals for the importance of our familiarity and analyzed every detail so that we can get better a little each time... The next day it was all over again... Until the day, we were sure that everything was correct, we had it right, and we were united with lots of preparation, we continued. If I had it, I was thankful too; all that was possible because I think the support was huge. But here I would like to also reveal three people that did the most to make sure everything was right. First is Ubirajara, a partner who fully devotes himself, hears my comments and commits to evaluation of our partnership. Fernando Horta, the president of Unidos da Tijuca, who supported me, believed in my work, helped me better my condition so that I can fulfill a good function possible at point of flag. And right now, my husband Felipe Pinaud, who is always with me at every movement, who is my security, who shares with me sadness and happiness, who often has some

good advice. Felipe my husband is a constructive critic who pays attention to my needs and puts them before everything; he makes my life and all I have different.

APPENDIX B: 65 Songs Studied in Depth

List of songs

Table A.1: Samba School Imperio Serrano Song Year 1948.

Name of the School: Império Serrano	English Translation
Year: Samba Enredo 1948	
Composer: Altamir Maia	
Salve Antônio Castro Alves	Save Antonio Castro Alves
O grande poeta do Brasil	The big poet of Brazil
O mundo inteiro jamais esqueceu	The whole world has not forgotten you yet
Sua poesia de encantos mil	Millions praise your poetry
Deixou história linda	Telling the beautiful history
Seu nome na glória vive ainda	Your glorious name is still alive
Salve este vulto varonil	Save the manly figure
Amado poeta do nosso Brasil	Love our Brazilian poet
Foi a Bahia que nos deu	Bahia is the city that gave you to us
Sua poesia o mundo jamais esqueceu	The whole world has not forgotten your poetry yet

This poem begins by praising the famous poet Antônio Castro Alves, known for his Republican and Abolitionist poems. The lyrics state that Alves is not forgotten as a great poet from Bahia, and that millions sing his poems; poems that beautifully illustrate the history of Brazil. It is important that the poet who is praised is an abolitionist poet.

Table A.2: Samba School Imperio Serrano Song Year 1949.

<p>Name of the School: Império Serrano</p> <p>Year: Samba Enredo 1949</p> <p>Composer: Mano Decio. Estanistau Silva e Penteadó</p> <p>EXALTAÇÃO A TIRADENTES</p> <p>Joaquim José da Silva Xavier</p> <p>Morreu a 21de abril</p> <p>Pela Independência do Brasil</p> <p>Foi traído e não traiu jamais</p> <p>A Inconfidência de Minas Gerais</p> <p>Joaquim José da Silva Xavier</p> <p>Era o nome de Tiradentes</p> <p>Foi sacrificado pela nossa liberdade</p> <p>Este grande herói</p> <p>Pra sempre há de ser lembrado</p>	<p>English Translation</p> <p>EXCITEMENT OF TIRADENTES</p> <p>Joaquim Jose da Silva Xavier</p> <p>Born in April 21</p> <p>For Brazil's independence but you won't be betrayed anymore</p> <p>You were betrayed</p> <p>Disloyalty of Minas Gerais</p> <p>Joaquim Jose da Silva Xavier</p> <p>Was the name of Tiradentes</p> <p>He was sacrificed for our freedom</p> <p>This great hero will always be remembered</p>
---	--

Here is another song about another national hero, Joaquim Jose da Silva Xavier. His nickname is Tiradentes (1746-1792). He was the leader of the Brazilian revolutionary movement that aimed for full independence from Portuguese colonial powers. He was arrested and hanged publicly after being tried. He is a national hero and this song is a tribute to him. The song explains how he was betrayed and how he had sacrificed his life for the freedom of Brazil. The song promises remembrance of this hero.

Table A.3: Samba School Imperio Serrano Song Year 1950.

Name of the School: Império Serrano	English Translation
Year: Samba Enredo 1950	
Composer: Sebastiao de Oliveira	
BATALHA NAVAL DO RIACHUELO	BATTLE OF RIACHUELO
Hoje rendemos homenagem	We devote today to
Aos defensores do Brasil Imperial	Defenders of Brazil Emperor
Pelo seu exemplo de coragem	By your example of courage
Na Batalha Naval	The Battle of Riachuelo
Salve a Marinha de Guerra	Saved by the navy
Seu passado glórias mil encerra	Your past glories are thousands in numbers
Tamandaré, Almirante Barroso	Marcilio Dias natty looking sailor
Marcílio Dias, marinheiro garboso	Save those heroes
Salve esses heróis	Manly figures
Filho varonil	You fought and fell
Lutaram e tombaram	For defending Brazil
Em defesa do nosso Brasil	

This song describes the Battle of Riachuelo, which took place in 1864 in the War of the Triple Alliance. Paraguay had a series of victories, up to the Battle of Riachuelo. In this battle, Paraguay was defeated by the Brazilian navy. The song dedicates the day of victory for the Brazilian navy. After praising the victories of the navy, the song continues, praising Marcilio Dias. Marcilio Dias refers to the three ships of the Brazilian Navy serving during World War II. They were the first big ships built in Brazil. The song ends with acknowledging the heroism and virility of these figures who fought, and sometimes fell, defending Brazil.

Table A.4: Samba School Mangueira Song Year 1951.

<p>Name of the School: Mangueira Year of the Song: Samba Enredo 1951 Composer: Cicero e Pelado UNIDADE NACIONAL Glória a unidade nacional Portentosa e altaneira Genuína, brasileira e primordial Vinte e um estados reunidos Todos no mesmo sentido Dando a sua produção É fator de nossa economia Dar uma prova cabal Da nossa democracia A nossa política é altiva Irmanada e progressiva Produtiva e social Pela grandeza da pátria coordenamos Todos com o mesmo ideal É o fator de equidade Trabalhando com vontade Para o progresso nacional Tudo isso é o meu brasil Isso é um orgulho De um povo forte, esbelto e varonil</p>	<p>English Translation: NATIONAL UNITY The glory of national unity Portentous and haughty Primarily Brazilians are genuine 20 is united states All of them feeling the same Giving to your production A fact of our economy A complete proof Of our democracy Our proud politics Doubled with progress Social productivity By our grand fatherland we coordinate All of us with the same ideology A fact of equality Working with will For national progress All of this is my Brazil This is something to be proud of Strong poor who is skinny and manly</p>
---	--

Like the first two songs, this song is based on nationalist views, praising an idealized Brazilian character: productive, progressive (as stated on the flag order and progress), democratic, everyone in all of the states working for the same ideology. This song celebrates a made-up Brazilian identity.

Table A.5: Samba School Mangueira Song Year 1952.

Name of the School: Mangueira	Translation:
Year of the Song: Samba Enredo 1952	
Composer: Cicero e Pelado	
Gonçalves Dias	Goncalves Dias
Louvores e honra ao mérito	Praises of merit and honor
A memória de um poeta	Memory of a poet
De sublime inspiração	Divine inspiration
Seus poemas são tão lindos	Your poems are beautiful
Que faz vibrar o coração	They make the heart open up
Vamos elevar aos píncaros da glória	Let's elevate our peaks of glory
O nome de Gonçalves Dias	Name of Gonccalves Dias
Autor de inúmeros poemas	Actor of many poems
Que glorificaram as nossas poesias	He who glorifies our poems
Nosso céu tem mais estrelas	Our sky has more stars
De belezas deslumbrantes	Those stunning beauties
Nossas matas têm mais cores	Our forests have more colors
Tão belas e verdejantes	They are beautiful and verdant
Nossas flores têm mais vida	Our flowers have more life
Pela própria natureza	Our own nature
Que em vasos mudam de cores	Vases change colors
Que elevam nossas almas	Our lives with more love
Nossas vidas mais amores	

This song is about another national figure of Brazil. Antonio Goncalves Dias was a Brazilian Romantic poet and playwright. He was born in 1823 and was famous for his patriotic and nationalist poems. In this song, the lyricist expresses how Antonio Goncalves Dias, through his poetry, opens people's hearts, elevate souls, glorifies poems, adds stars to skies, colors to forests and love to people's lives. Another song about another national character famous for patriotic and nationalist poems.

Table: A.6 Samba School Portela Song Year 2008.

<p>Name of the School: Portela Year of the Song: Samba Enredo 1953 Composer: Althair Prego E Candeia Foi Tiradentes o Inconfidente E foi condenado à morte Trinta anos depois o Brasil tornou-se Independente Era o ideal de formar um país livre e forte Independência ou morte D. Pedro proferiu mais uma nação livre era o Brasil. Foi em 1865 que a história nos traz Riachuelo e Tuiuti foram duas grandes vitórias Reais Foram os marechais Deodoro e Floriano e outros Vultos Mais Que proclamaram a República e tantos anos Após foram Criados Hinos da Pátria amada Nossa bandeira foi aclamada Pelo mundo todo foi desfraldada.</p>	<p>English Translation: Tiradentes is gone, a conspirator He was convicted for death 30 years later Brazil has become Independent It was ideal to form a free and strong country Independence or death Don Pedro delivered But a new life was born and it was Brazil It was 1865 that the history brings us Riachelo and Tuiuti that were two big victories Real It was Marshals Deodoro and Floriano and others Figures But Proclaimed a Republic for many years After We are giving birth to Love hymn patria Our flag is acclaimed By the whole world it was unfurled</p>
---	---

This song opens with a reference to Joaquim Jose da Silva Xavier, whose nickname is Tiradentes (1746-1792). He was the leader of the Brazilian revolutionary movement that aimed for full independence from Portuguese colonial powers. He was arrested and hanged publicly after being tried and convicted. Although he died for Brazil's independence, it took another thirty years for the country to reach that point of freedom. The song goes on to note another important figure in Brazil's history: Don Pedro, the founder of the Empire of Brazil and the son of the King of Portugal. He was the king in Brazil for eight years. He would express that 'either you are free or you are dead' during the time of the fight for independence. The song also refers to Tuiuti and Riachelo, two important victories in the history of Brazil. Marshal Deodoro and Floriano were presidents of Brazil. Marshal Deodoro (1827-1892) became the first president of Republic of Brazil, and Floriano (1839-1895) was

a Brazilian soldier and a politician. He was a veteran of the War of the Triple Alliance; and Riachelo was a part of this alliance. Floriano was the second president of Brazil. The song ends with a celebration of Brazil, flag and how rest of the world acknowledges the flag.

Here is another song about nationalism, referencing Brazilian historical figures, historical victories in history, and the fight for independence, as well as respect shown to Brazilian flag.

Table A.7: Samba School Portela Song Year 1954.

Name of the School: Portela	English Translation:
Year of the Song: Samba Enredo 1954	Sao Paulo
Composer: Picolino E Waldir 59	You were the barn of our Nation
São Paulo	That is why they deserve four hundred years
tu és o celeiro da nossa Nação	This tribute to you is what we celebrate
por isso mereces teu quatrocentão	Sao Paulo
e em tua homenagem nos congratulamos	Your coffee and your manufacturing
São Paulo	You are the pride of Brazil
com teus cafezais, tua indústria fabril	Sao Paulo
tu és o orgulho do nosso Brasil	You are the city of pride that we were born out of
São Paulo	You are the city of garden
tu és cidade-orgulho de nossa nação	Land of promises
tu és a cidade-jardim	You are Sao Paulo industrial center
Terra da Promissão	Really this army was an immense Nation
Tu és, São Paulo, centro industrial	Save your four hundred years
Verdadeiro arsenal desta imensa Nação	Your Scouts are legendary
Salve teus quatro centenários	Breaking the wilderness
teus bandeirantes lendários	Save your praised founders
desbravando o sertão	The ones who put your name in the history
Salve teus bravos fundadores	Save your manly poor
que têm seu nome na história	Brazil is proud of you
Salve teu povo varonil	Mostly formed of honors and glories
orgulho do nosso Brasil	
foste formado com honras e glórias	

This song is dedicated purely to the city of Sao Paulo. Today this city is considered the business capital of Brazil. Sao Paulo is applauded for being a city from which the nation grew, as well as for being the center of manufacturing, coffee growing and industrialization. The army and scouts are also mentioned. As in previous examples,

the image of a poor but manly Brazilian is referenced in this song. ‘Povo varonil’ is the poor but macho figure, and Sao Paulo is expected to protect this section of society. The lyricist is talking about himself and stating that he is proud of Sao Paulo and his nation, and that as a poor man he expects the same in turn.

Another song formed of nationalist ideas, this time formed around the city of Sao Paulo.

Table A.8: Samba School Impreio Serrano Song Year 1955.

<p>Name of the School: Império Serrano Year of the Song: Samba Enredo 1955 Composer: Mano Decio da Viola and Silas de Oliveira EXALTAÇÃO A CAXIAS A 25 de agosto de 1803 Data em que nasceu Caxias Soldado de opulenta galhardia Este bravo guerreiro Hoje patrono do Exército brasileiro Com elevado espírito de estadista Pacificou de Norte a Sul Os revolucionistas Seu gesto nobre de civismo É um modelo magnífico De patriotismo A sua casta primazia Está na maneira Pela qual se conduzia Honrosamente sentimo-nos orgulhosos Em apresentar Que este vulto encerra Na paz ou na guerra O ideal do Brasil militar</p>	<p>English Translation:</p> <p>THE EXCITEMENT OF CAIXAS 25th August of 1803 The day that the Caixas was born Opulent gallantry of soldiers Bravo to warriors Today is patron of Brazilian Army Elevating spirit of states Pacified of North and South The revolutionaries Your gesture is of noble civilization A magnificent model Of patriotism Your caste is primacy It is in the way By which treated With pride we feel these honors That presents How this figure ends In peace or in war Ideal of Brazilian military</p>
---	---

This song is dedicated to Luis Alves de Lime e Silva, Duke of Caixas (August 25, 1803- May 7, 1880.). He was a Brazilian military leader who was also the leader of the Conservative Party. He served as the prime minister of Brazil and is one of the most important heroes in Brazilian history. He fought in the Argentina Brazil War, the War of Tatters, the Platine War and, most importantly, the War of the Triple

Alliance. This song is about the honor and pride he brought to Brazil as a country. The lyrics describe how he was a model patriot and how he was a contribution to the ideal Brazilian army. Another song, with the theme of nationalism expressed through celebrating an important national hero.

Table A.9: Samba School Salgueiro Song Year 1956.

<p>Name of the School: Salgueiro</p> <p>Year of the Song: Samba-Enredo 1956</p> <p>Composers: Djalma Sabiá, Eden Silva (Caxiné) and Nilo Moreira</p> <p>BRASIL, FONTE DAS ARTES</p> <p>És Brasil, fonte das artes, Cheio de riquezas mil, E os nossos selvagens Já se faziam notar, Depois veio a civilização, As academias dando nova formação À filosofia rudimentar. Hoje temos obras de talento Que vêm de longínquas eras, Temos artes antigas e modernas. Brasil, Brasil, Brasil, Fonte das musas, és tu, Brasil, O sonho, a glória e a vida, Tesouro das artes reunidas. Exaltamos nossos mestres brasileiros, Que até por outros mestres estrangeiros Foram invejados, com apoteoses laureados, Tiveram exaltado seu valor Imitado no produto do seu labor. Brasil, Brasil, Brasil, Fonte das musas, és tu, Brasil, O sonho, a glória, a vida, Tesouro das artes reunidas.</p>	<p>English Translation:</p> <p>BRAZIL SOURCE OF ARTS</p> <p>Here is Brazil the source of arts It is crowded with the health of thousands It is the wild part of us Already if the notes were taken Civilization came after Academics are giving new information Primitive philosophy Today we have the work talent So that we can see faraway ages We have antique art and modern art Brazil, Brazil, Brazil Source of muses that is you Brazil A dream, a glory, a life Treasure the meetings of arts We are honoring the Brazilian masters Until other foreign masters Were envied as model of excellence of Laureates You have an impassioned value Simulated by the labor of your product Brazil, Brazil, Brazil Source of muses that is you Brazil A dream, a glory, a life Treasure meetings of the arts</p>
--	--

This song describes how Brazil is a muse for the arts and how different arts meet in Brazil. It celebrates both the antique and modern arts of Brazil. Even though the theme is not nationalist, the lyrics are centered on glorifying Brazil.

Table A.10: Samba School Mangueira Song Year 1957.

Name of the School: Mangueira	English Translation:
Year of the Song: Samba Enredo 1957	
Composer: Zagaglia e Leleo	
Emancipação nacional - rumo ao progresso	National emancipation a course in progress
Canto a canção	Sing the song
Da emancipação da minha nação	Of emancipation of my nation
Vencendo no terreno educacional	Winning on the ground of education
Marcha o meu país	March my country
Para a soberania universal	For universal sovereignty
Ó que alegria incontida	The joy freed
Em ver seus imensos trigais	In you the immense cornfields
Suas planícies estremecidas	Your plains strained
Pelo gado que avança	By your cattle it advances
Ao caminho do abate	The way of slaughter
Ou da reprodução	Or the reproduction
Ó meu brasil	Of my Brazil
Seu progresso avança	Your progress advances
Sem oscilação	Without any interruption
A cachoeira do iguaçu	Iguacu waterfalls
No futuro será o ponto vital	Future is the point of life
Da eletricidade nacional	National electricity
Altaneiro é o nosso transporte	Proud of our logistics
Que cortam rios e mares	That cuts through rivers and seas
Estradas, e o céu cor de anil	Stars or the blue color of the sky
Levando a toda parte	Leading all parts
O nome e os produtos do brasil	Name and all products of Brazil
O meu brasil	My Brazil,
O meu brasil	My Brazil,
Seu progresso avança	Your progress advances
Sem oscilação	Without interruption

This song, very simply, explains how Brazil as a country is developing and becoming more advanced in areas such as logistics, electricity, education and productivity. The emancipation of the country as a result of these developments is celebrated. This is another example of a song praising Brazilian nationalism.

Table A.11: Samba School Salgueiro Song Year 1957.

<p>Name of the School: Salgueiro Year of the Song: Samba-Enredo 1957 Composer: Djalma Sabia and Amado Regis NAVIO NEGREIRO Apresentamos Páginas e memórias Que deram louvor E glórias ao altruísta E defensor tenaz da gente de cor Castro Alves, que também se inspirou E em versos retratou O navio onde os negros Amontoados e acorrentados Em cativeiro no porão da embarcação, Com a alma em farrapo de tanto mau-trato, Vinham para a escravidão. Ô-ô-ô-ô-ô. No navio negreiro O negro veio pro cativeiro Finalmente uma lei O trafico aboliu Viveram outras leis E a escravidao extinguiu A liberdade surgiu Como o poeta previu Oooooo Acabou-se o navio negreiro</p>	<p>Translation: SLAVE SHIP Here we present Pages and memories Giving praise Altruistic glory Advocate tenacious people of color Castro Alves, who was also inspired by you And portrayed in verse The ship where blacks Packed and chained Captive in the basement of vessels, With a shred of soul abused and neglected, Coming to slavery. Oh-ho-ho-ho-ho In slave ships Black became a slave Finally a law Abolished slave trade Other laws came into place And slavery was abolished Freedom came As poet predicted Oooooo Slave ships have ended There is no more captivity</p>
---	--

This song is one of the first songs where Salgueiro describes the history of slavery, Afro-Brazilians and an abolitionist figure. Castro Alves was a poet who lived between 1847 and 1871 and wrote abolitionist poetry; one was called “Navio Negreiro” which is also the title of this song. A clear picture of how the captured Africans were packed in ships abused and neglected. The song continues, explaining that a law finally came and slavery was abolished. Freedom came in the way Castro Alves had predicted in his poetry.

It is one of the early examples of songs describing slavery; very briefly presenting the arrival of slaves under inhumane conditions and the end of slavery because of law enforcement.

In following pages, there is another song, written for the one hundredth anniversary of the end of slavery in Brazil, from 1988 by the samba school Mangueira. It describes how slavery never really ended.

Table A.12: Samba School Salgueiro Song Year 1958.

<p>Name of the School: Salgueiro Year of the Song: Samba-Enredo 1958 Composer: Djalma Sabia, Carivaldo da Mote and Graciano Campos EXALTAÇÃO AS FUZILEIROS NAVAIS Já vens exaltando em teu seio Há um século e meio O auriverde pendão do Brasil. Ajudaste a Nação a crescer, Dela hás de ser Sentinela varonil, Por ela nunca fracassaste jamais E temo um exemplo em cada dia Em teu garbo e valentia, Corpo de Fuzil Navais, Tua força pioneira Da Marinha Brasileira E por isto neste aniversário Te felicitamos, Homenagem aos teus bravos prestamos Na tomada de Sebastopol, E por ato de heroísmo sem escola No coração do Brasil repousa O nome imortal do Sargento Cosme de Souza</p>	<p>English Translation:</p> <p>PRAISING NAVAL MARINES Come here praising your roots The flag is hanging over Brazil Helping the birth of Nation Manly watching over her She is never to fail A fear and example every day Your bravery and gallantry The body of Naval Marines Your strength is pioneer Of Brazilian Marines This is why in this anniversary We are celebrating Homage of your prompt braves Having taken Sebastopol This is why heroism has no school Resting in heart of Brazilians Sergeant Cosme Souza's name is immortal</p>
--	--

Here is an example of another song under with a nationalist theme. This song is celebrating the different victories of the Navy and the Marines and expressing how important they are for Brazil. The Brazilian flag is mentioned and how these forces will be protecting her from ever failing again.

Table A.13: Samba School Mangueira Song Year 1959.

Name of the School: Mangueira	English Translation:
Year of the Song: Samba Enredo 1959	
Composition: Helio Turco and Pelado e Cicero	
Brasil, através dos tempos	Brazil through times
Página de glória	Pages of glory
Fases altaneiras	Phases of pride
Relicário da história brasileira	Case of Brazilian history
Seu descobrimento	Your discovery
Foi o marco inicial	Was the initial landmark
Glória ao pioneiro	Glory to pioneer
Pedro Álvares Cabral	Pedro Alvares Cabral
Don Pedro I	Don Pedro
Símbolo da galhardia	Symbol of gallantry
De bravura e coragem	Bravery and courage
Nos tempos da monarquia	Times of monarchy
Foi empolgante	Was breathtaking
Aquele brado forte	That strong cry
As margens do Ipiranga	Margins of Ipiranga
Independência ou morte	Independence or death
Depois de um reinado	After kingdom
Altivo e tão fecundo	This fertile fruit rose
Entregava a coroa a Don Pedro II	Gave crown to Don Pedro II
Onde o império	Where there was such an emperor
Foi bem marcante	Outstanding things happened
De epopéia relevante	An epic relevance
Mais tarde surgia a república	But after rose republic
Majestosa e triunfal	A majestic triumph
Proclamada por Deodoro	Proclaiming Deodoro
O notável marechal	A remarkable marshal
Marcha	March
Exuberante e soberano	Exuberant monarchy
O ideal de um povo	Ideal for my poor is my Republic of Brazil
Meu Brasil republicano	

Like the lyrics of previous songs, the lyrics of this song are about nationalism. It starts with a statement of how Brazil has been a source of pride and glory throughout history. Next, the story of Brazil's discovery is told. Pedro Alvarez Carval, considered the discoverer of Brazil, is referenced. He was a Portuguese military

commander who sailed to South America in 1500, and claimed Brazil for Portugal. The song continues with another important name from history: Don Pedro (1798-1834). He was the founder and first ruler of Empire of Brazil for eight years and two months, and the king of Portugal. He is referred to as a brave and courageous man. The times of the monarchy are defined as breathtaking. The lyrics take us from the monarchy to Ipiranga, a historical place in Sao Paulo. The name Ipiranga is even mentioned in Brazil's national anthem. Emperor Pedro I proclaimed the independence of Brazil in Ipiranga on his twenty-fourth birthday, on the Ipiranga River and his famous speech was "Independence or death". The next important historical figure from Brazil's history is Dom Pedro II (1825-1891). He was the second and last ruler of the empire of Brazil. Although he was popular, his term ended with the foundation of the Brazilian Republic. He lived his last two years of his life in exile in Europe with very little money. Years later, he was appreciated, perceived as a national hero and his remains were brought back.

The last important historical figure is Deodoro, whose full name is Manuel Deodoro da Fonseca. He became the first president of Republic of Brazil.

The song ends, expressing that the Republic is ideal form of government for poor Brazil. History is retold.

Table A.14: Samba School Imperatriz Leopoldinense Song Year 1960.

<p>Name of the School: Imperatriz Leopoldinense</p> <p>Year of the Song: Samba Enredo 1960</p> <p>Composition: Raymundo dos Santos Martins</p> <p>BARRA DE OURO, BARRA DE RIO, BARRA DE SAIA</p> <p>Folheando o livro da nossa história Encontramos glórias e mais glórias Na vida dos expoentes da literatura da nossa nação Que deixaram suas belas obras culturais Para o orgulho da nossa geração Não esquecemos jamais Elevando nossas vozes neste samba aos imortais Jornalistas, juristas e cientistas Consagraram o notável estilista Ao fundarem a Academia num momento feliz Para presidente elegeram Machado de Assis Elevando no cenário do mundo o nome Brasil</p>	<p>English Translation:</p> <p>BOROUGH OF GOLD, BOROUGH OF RIVER, BOROUGH OF EXIT</p> <p>Opening pages of history We are coming across glories and more glories In life of exponents lay our literature As we present your beautiful cultural works To our generation We are not to forget to raise our voices for this samba Immortal Journalists, lawyers and scientists Devoted to remarkable stylists To founders of Academy a happy moment For president electing Machado de Assis Raising name of Brazil to the world</p>
---	--

This song is about an important figure from the history of Brazil, Joaquim Maria Machado de Assis (1839-1980). He is one of the greatest writers in Brazilian literature, working across a number of genres, including novels, poetry, short stories and plays. He is praised for bringing Brazilian literature to world recognition and for opening the Brazilian Academy of Letters, where he served as president for three years, until his death.

Table A.15: Samba School Salgueiro Song Year 1961.

<p>Name of the School: Salgueiro Year of the Song: Samba Enredo 1961 Composer: Noel Rosa and Anescar Rodrigues OUILOMBO DOS PALMARES No tempo em que o Brasil ainda era Um simples país colonial, Pernambuco foi palco da história Que apresentamos neste carnaval Com a invasão dos holandeses Os escravos fugiram da opressão E do julgo dos portugueses Esses revoltosos Ansiosos pela liberdade Nos arraiais dos Palmares Buscavam a tranqüilidade. Ô-ô-ô-ô-ô-ô Ô-ô, ô-ô, ô-ô. Surgiu nessa história um protetor. Zumbi, o divino imperador, Resistiu com seus guerreiros em sua tróia, Muitos anos, ao furor dos opressores, Ao qual os negros refugiados Rendiam respeito e louvor. Quarenta e oito anos depois De luta e glória, Terminou o conflito dos Palmares, E lá no alto da serra, Contemplando a sua terra, Viu em chamas a sua tróia, E num lance impressionante Zumbi no seu orgulho se precipitou Lá do alto da Serra do Gigante. Meu maracatu É da coroa imperial. É de Pernambuco, Ele é da casa real</p>	<p>Translation:</p> <p>Quilombo's Palmares At a time when Brazil was still A simple colonial country, Pernambuco was scene of history That is what we are presenting in this carnival. With invasion of the Dutch Slaves fled oppression And think of Portuguese. These rebels Eager for freedom In camp of the Palmares Sought tranquility. Oh-ho-ho-ho-ho-ho Oh-oh, oh-oh, oh-oh. A guard came to this story. Zumbi, divine emperor, Resisted with his warriors in his Troj, Many years, fury of oppressors, That which black refugees' Yielded to respected and praised. Forty-eight years later Of struggle and glory, Ended conflict of Palmares, And on top of the mountain, Contemplating his own country; He saw in his Trojan flames, And in a stunning bid Zombie in your pride rushed from Sierra Gigante. My Maracatu It is imperial crown. It is of Pernambuco, He is the royal household.</p>
---	---

In this song, Salguiero tells the story of Oulimbo, a settlement in Palmares founded

by African slaves who had escaped and declared their freedom. Zumbi is the leader of this runaway slave community. He is presented as a hero who deserves an imperial crown. This song presents the fight for freedom as opposed to stating that it came as a result of a law.

Table A.16: Samba School Mangueira Song Year 1961.

Name of the School: Mangueira	English Translation:
Year of the Song: Samba Enredo 1961	
Composer: Cicero e Pelado	
Recordações do rio antigo	Memorabilia of antique Rio
Rio cidade tradicional	Traditional city of Rio
Teu panorama é deslumbrante	Your scenery is gorgeous
É uma tela divinal	A divine canvas
Rio de janeiro	Rio de Janeiro
Da igreja do castelo	Churches and castles
Das serestas ao luar	Serenades to moonlight
Que cenário tão singelo	What scenery...
Mucamas sinhás moças e liteiras	Maids' mistresses' girls and litters
Velhos lampiões de gás	Old gas lamps
Relíquias do rio antigo	Relics of Ancient River
Do rio antigo	Is not coming back
Que não volta mais	In an apotheosis of fascination
Numa apoteose de fascinação	Courts have given the river
As cortes deram ao rio	Exquisite seduction
Requintada sedução	With its palaces
Com seus palácios	Majestic towers
Majestosos altaneiros	Rivers from fountains
Rio dos chafarizes	And sound of trumpet players
E sonoros pregoeiros	What magnificence! How many shades!
Que esplendor! Quantos matizes!	Glory to Estacio de Sa
Glória a estácio de sá	Founders of this city are so beautiful
Fundador desta cidade tão formosa	My Rio de Janeiro
O meu rio de janeiro	Wonderful city
Cidade maravilhosa	

This song illustrates the love the composer has for Rio de Janeiro. It is about the different beauties of the city.

Table A.17: Samba School Beija Flor de Nilópolis Song Year 1962.

Name of the School: Beija-Flor de Nilópolis	English Translation:
Year of the Song: Samba-Enredo 1962	
Composer: Cabana	
Como é para o bem de todos	As it is for the good of all
E felicidade geral da nação	And happiness of the nation
Diga ao povo que fico	Tell people that this is what happened”
Isto aconteceu	On January 9 th
No dia nove de janeiro de 1822	One thousand eight hundred twenty two
Data que o brasileiro	Date that Brazilians never forget
Jamais esqueceu	Date of beautiful and well-spoken words
Data bonita e palavras bem ditas	Everyone applauded
Que todo o povo aplaudiu	Supporting Don Pedro I
Preconizando D. Pedro I	Great perpetual defender of Brazil
O grande defensor perpétuo do Brasil	It was a day of glory
Foi uma data de glória	A day of joy in our history
Exuberante em nossa história	A landmark of victory for the manly people
Esta marcante vitória deste povo varonil	Also now we are honoring
Também exaltamos agora	Man who fought to stay in Brazil
Homens que lutaram pelo Fico no Brasil	Jose Clemente Pereira and Jose Bonificaio
José Clemente Pereira e José Bonifácio	Who presented petition at the palace
Que entregaram no palácio a petição	Begging Don Pedro I
Rogando a D. Pedro I	To stay in our nation
Que permanecesse em nossa nação	

This song is about the independence of Brazil and it refers mainly to the day Don Pedro (1798-1834) declared that he was staying in Brazil. He was the founder and first ruler of Empire of Brazil for eight years and two months. After his declaration, he created a new government. The two other names mentioned here are important figures in initiating Don Pedro.

Table A.18: Samba School Beija Flor de Nilopolis Song Year 1963.

Name of the School: Beija Flor de Nilopolis	English Translation:
Year of the Song: Samba Enredo 1963	
Composer: Cabana	
Viemos apresentar	We came to present
De José de Alencar	José de Alencar
Esta obra-prima e fabulosa	This is a fabulous masterpiece
Com cenas heróicas e amorosas	With heroic and romantic scenes
De um índio guarani	From an Indian Guarani
Peri que só pensava em existir	Peri who existed in thoughts
Vivendo para Ceci	Living for Ceci
Filha de D. Antonio de Marins o seu senhor	Daughter of D. Marins Antonio, your master
E para provar seu grande amor	And to prove his great love
Sua religião e sua tribo	His religion and his tribe
Até a própria mãe Peri abandonou	Even his own mother abandoned Peri
Peri este índio valente que surgiu	Peri discovered this Indian brave
Como o orgulho das selvas do Brasil	As pride of jungles of Brazil
Tinha a preocupação	Had concerns
De dar toda proteção	To give full protection
À Virgem Santa	The Blessed Virgin
Que na sua imaginação era Ceci	What was in your imagination Ceci?
Que foi a salvação	What was salvation?
De sua mãe não sucumbir	Your mother was not going to succumb
La la la la la...	La la la la la...

This song is about a great Brazilian literary figure - novelist, dramatist and politician Jose Martiniano de Alencar (1829-1877). He was one of the first Brazilian Romantics and his most famous work is *The Guarani*. This song is dedicated to him and this, his most famous novel, and what corresponds between the characters in the book.

Table A.19: Samba School Portela Song Year 1964.

Name of the School: Portela	English Translation:
Year of the Song: Samba Enredo 1964	
Composition: Nelson Andrade	
Segundo Casamento De Don Pedro I	The Second Marriage of King Pedro I
Era desejo de todos	It was the wish of all
que D. Pedro I	D. Pedro I of Brazilian people
desse ao povo brasileiro	A new empress
uma nova imperatriz	To be happy
para ser feliz	Although he was a young emperor
embora o jovem imperador	They also dreamed of conquering
também sonhasse	A great love
em conquistar um grande amor	In a principality in Europe
num principado da Europa	His wife sent for
a sua esposa mandou buscar	Making Princess Amelia
fazendo da princesa Amélia	Empress of Brazil
Imperatriz do Brasil	And companion of her home
e companheira do seu lar.	Lalalalalalalalala
Lá lá lá lá lá lá lá lá	On her wedding day
No dia do seu casamento	He created The "Order of the Rose"
a Ordem da Rosa ele criou	The court was adorned
a corte estava engalanada	It was a beautiful scene
era um lindo cenário	Of rare splendor
de raro esplendor	The illustrious characters
as ilustres personagens	Earned tribute
ao par imperial	Imperial couple
desde o ato religioso	Since religious act
das alianças e do bolo	Alliances and cake
a valsa nupcial	The Imperial Waltz
a orquestra animava a festa	Great orchestra cheered the party
no salão da corte imperial.	In halls of imperial court

This song is dedicated to the second marriage of Don Pedro. He married Amelia of Leuchtenberg in 1829. She arrived in Brazil and, in her honor, the emperor created the Imperial Order of the Rose. This song describes this marriage, the imperial court and the overall beauty of the union.

Table A.20: Samba School Imperatriz Leopoldinense Song Year 1965.

<p>Name of the School: Imperatriz Leopoldinense</p> <p>Year of the Song: Samba Enredo 1965</p> <p>Composition: Mathias de Freitas</p> <p>HOMENAGEM AO BRASIL NO IV CENTENÁRIO DO RIO DE JANEIRO</p> <p>Brasil inteiro Vem homenagear O Rio de Janeiro Nessa passagem secular Na qual exaltamos o teu aniversário (bis) Desde a sua fundação Tens um predomínio de raro esplendor Rio, gigantesco palco pátrio Filho pródigo deste Brasil sedutor Estácio de Sá foi o seu fundador E demonstrando o progresso Brasil colonial se transformou Brasil reino de Portugal, Brasil Imperial Brasil República Rio, Cidade-Estado da Guanabara Privilegiado ao magnetizar Esta que engalana De um modo varonil Rio de Janeiro, coração do Brasil Rio de belezas naturais A data que comemoras Da qual és soberano e legendário Rio de Janeiro no teu quarto centenário</p>	<p>English Translation:</p> <p>TRIBUTE TO THE FOURTH CENTENARY OF BRAZIL RIO DE JANEIRO</p> <p>All of Brazil Come celebrate Rio de Janeiro In this secular passage In which we celebrate your birthday Since its founding You have a predominance of rare splendor Rio giant paternal stage Son of prodigy, this seductive Brazil Estacio de Sa was founder And demonstrating progress Colonial Brazil transformed Brazil kingdom of Portugal, Brazil Empire Republic of Brazil Rio, City-State of Guanabara Privileged to magnetize This deck gave In a manly way Rio de Janeiro, Brazil's heart Rio of natural beauty The date that we celebrate Which are sovereign and legendary Rio de Janeiro in your fourth centenary</p>
--	--

This song celebrates the four hundredth anniversary of the city of Rio de Janeiro. The tone of the song is nationalistic, referencing the evolution of the different ruling systems witnessed by the city over the years. Masculinity is used here - the original word ‘varonil’, which means ‘masculine’ or ‘manlike’ – and is attributed to Rio de Janeiro. It is a song set for the celebration of the most beloved city in Brazil, also called ‘Marvelous City’. Rio de Janeiro was Brazil’s capital for almost two hundred years.

Table A.21: Samba School Salgueiro Song Year 1966.

<p>Name of the School: Salgueiro</p> <p>Year of the Song: Samba-Enredo 1966</p> <p>Composer: Bala, Zuzuca and Nilo OS AMORES CÉLEBRES DO BRASIL</p> <p>Brasil, ó meu Brasil, Revivemos neste enredo Seus romances e segredos, Suas paixões imortais, O amor de grandes vultos brasileiros, Seus lindos nomes altaneiros, Revivendo neste carnaval. Caramuru e Paraguaçu Na Colônia eram um poema Amaram sob o signo do amor, Com as lágrimas de dor De Moema. Em Vila Rica os lindos chafarizes E os lendários lampiões, As liras de Dirceu tocavam pra Marília Com ternura e sedução Lá-rá-iá lá-rá-ia-lá-rá-rá-iá lá-iá Em dias de setembro, Com a Independência em flor Emoldurando a aquarela do Brasil, O mais famoso amor, Cheio de encantos Irradiantes de esplendor, Os olhos da Marquesa dos Santos E o coração do nobre imperador. E revivemos com glória A quarta história de amor, Foi na Bahia de São Salvador. Castro Alves, poeta imortal, Falou de seu amor em poesia Pelo amor de Eugênia Câmara divinal, Lá-iá lá-lá-iá-lá-rá-iá-lá-rá-lá-iá-lá-iá-iá</p>	<p>English Translation:</p> <p>CELEBRATING LOVES OF BRAZIL</p> <p>Brazil, O my Brazil, We relive this story Your novels and secrets, Your immortal passions Love of Brazilian great figures, Your pretty lofty names, Reviving this carnival. Caramuru Paraguaçu Were in a poem Loved ones under the sign of love, With tears of pain Moema. Villa Rica your beautiful fountains And legendary lanterns, The lyres of Dirceu played for Marília With tenderness and seduction La-ha-ha In days of September, With Independence in bloom Framing a watercolor of Brazil, Most famous love Full of charm Radiant splendor, Eyes of Marchioness of Santos And heart of noble emperor. Revitalized with glory The fourth love story Happened in Bahia San Salvador. Castro Alves, an immortal poet, He spoke of his love poetry For love of divine Eugenie House, Lalalalalalalalal</p>
---	--

This song is about Brazil and describes some of the country's most highly praised features. After a brief introduction expressing Brazil's greatness, a reference is made to Caramuru Paraguacu, a historical figure whose real name was Diogo Alvares Correia. He was a Portuguese settler who came to Brazil in 1509 after his ship sank. He found himself on the coast of Bahia among native Indians and married the daughter of Tupinamba's chief. He was influential in the founding of Salvador.

The song continues, referencing a soccer player who was the national pride and hero. Dirceu Jose Guimares was a legendary football player from Brazil, who played for Botafogo and the national team. That he is considered a national hero indicates the importance of football for Brazilians. The song goes on to describe Brazil and Independence Day, and the joy of the day and the time. Another love story is mentioned, between Don Pedro and the Marchioness of Santos. She was a Brazilian noblewoman from Sao Paulo and as a result of her affair with Don Pedro. She moved to Rio de Janeiro and was given an office at the Court.

The last love story quoted describes the love between Castro Alves and the actor Eugene House. He was a poet and playwright from Bahia. He wrote Republican and Abolitionist poems and died at 24 from a broken heart, following his breakup with Eugene.

Table A.22: Samba School Imperio Serrano Song Year 1967.

<p>Name of the School: Imperio Serrano Year of the Song: 1967 Composer: Dona Ivone Lara SÃO PAULO CHAPADÃO DE GLÓRIAS Madrugada triste de garoa Na serra a brisa entoa Num momento o pensamento voa Minha voz embarga, mas não me calo Com lápis e pincel Pinteí neste painel a singela homenagem São Paulo São Paulo cantamos em seu louvor Com porteiro relevante, exaltamos com fervor Sendo descendentes de Ramalho Se dedicam ao trabalho, com verdadeiro Amooooor Aos ideais relutantes, exemplos de bravuras Incessantes Marcaram muitas glórias na história do Brasil Tú és poderoso gigante, terra dos desbravadores E dos grandes bandeirantes Ó povo dos povos onde viveu a alegria de um rei Que enalteceu a coroa, deixando a regência Na linda Terra da Garoa São Paulo</p>	<p>English Translation:</p> <p>SÃO PAULO, PLAIN OF GLORY Dawn is a sad drizzle, On top of the mountain breeze sings In the moment my thought flies My voice chokes, but I do not stop With pencil and paintbrush I painted this panel, a single homage to St. Paul Sao Paulo we are singing your praise, With right gatekeepers, we honor warmth As descendants of Ramalho Devoting work, with true Love Reluctant to ideas, examples of incessant bravery They recorded many glories in history of Brazil Thou art mighty giant, land of pioneers And great explorers O people of people Where lived king of joy Who praised the crown, leaving the regency? In the beautiful Land of Drizzle Sao Paulo</p>
--	--

This song is about the city of Sao Paolo and the glory brought to Brazil over history from this city. The lyrics express pride in the city where the king used to live. Another important soccer figure is referenced: Ramalho, a native Paulista (someone from Sao Paolo). He began his football career as a player, and moved on to being a coach. He was the coach of the Brazilian national football team as well as team Fluminense. This is a song generally celebrates the city of Sao Paolo and its history.

Table A.23: Samba School Mangueira Song Year 1968.

Name of the School: Mangueira	English Translation
Year of the Song: Samba Enredo 1968	
Composer: Helio Turco, Darci, Batista, Dico and Luiz	
Samba, festa de um povo	Samba Festival of People
Num cenário deslumbrante	In a stunning setting
Do folclore brasileiro	Brazilian folklore
A Mangueira apresenta	Mangueira presents
A história do samba verdadeiro	True history of samba
Música... melodia bem distante	Music ... very distant melody
De uma era tão marcante	In an era so remarkable
Que enriqueceu nosso celeiro	Has enriched our barn
As diversas regiões	The various regions
Entoavam as canções	Sang songs
Era um festival de alegria	It was a festival of joy
Foi assim com sedução e fantasia	It was like this with seduction and fantasy
Que despontou o nosso samba	What emerged from our samba
Com grande euforia	With great excitement
Foi na praça onze	It was in the 11 th Square
Das famosas batucadas	The famous drumming
Que o samba teve a sua glória	That samba had its glory
No limiar de sua história	On threshold of history
Quantas saudades	How many misses?
Dos cordões da galeria	Those lines of joy
Onde o samba imperava	Where samba was swinging
Matizando alegria	Tinting joy
Oh! Melodia	Oh! melody
Oh! melodia triunfal	Oh! Triumphant melody
Sublime festa de um povo	Sublime celebration of people
Orgulho do nosso carnaval	Proud of our carnival
Louvor aos artistas geniais	Praise to genius artists
Que levaram para o estrangeiro	That led to foreign
Glorificando	Glorifying Our real samba
O nosso samba verdadeiro	

This song is devoted to samba and it celebrates all aspects of samba, including melody, carnival, fantasy, costumes, celebration etc. It explains how Mangueira has been able to glorify and represent all aspects of samba, mentioning pride and artistry.

The last paragraph notes the glorification of samba by foreigners. Recognition from outside Brazil is an important source of pride.

Table A.24: Samba School Imperatriz Leopoldinense Song Year 1969.

<p>Samba School Imperatriz Leopoldinense – Year of the Song: Samba Enredo 1969 Composer: Mathias Freitas Carlinhos Sideral Brasil, Flor Amorosa de Tres Racas Vejam de um poema deslumbrante Germinam fatos marcantes Deste maravilhoso Brasil Que a lusa prece descobria Botão em flor crescendo um dia Nesta mistura tão sutil E assim, na corte os nossos ancestrais Trescalam doces madrigais De um verde ninho na floresta Ouçam na voz de um pássaro cantor Um canto índio de amor Em bodas perfumando a festa Venham ver o sol dourar de novo esta flor Sonora tradição de um povo (bis) Samba de raro esplendor Vejam o luxo que tem a mulata Pisando brilhante, ouro e prata, a dominar Ouçam o trio guerreiro das matas Ecoando nas cascatas a desafiar Ó meu Brasil, berço de uma nova era Onde o pescador espera Proteção de Iemanjá, rainha do mar E na cadência febril das moendas Batuque que vem das fazendas Eis a lição Dos garimpos aos canaviais Somos todos sempre iguais Nesta miscigenação Ó meu Brasil Flor amorosa de três raças (bis) És tão sublime quando passas Na mais perfeita integração</p>	<p>English Translation: Brazil Lovely Flower of Three Races See a beautiful poem shining Sprouting milestones This wonderful Brazil Lusa discovered that prayer Button flower grows in a day This subtle blend And so our ancestors at court Singing sweet madrigals Nest in a green forest Hear the voice of a songbird An Indian love song In wedding party perfume Come and see this flower under golden sun again Celebrate tradition of a people Samba a rare splendor Look at luxury of the one who has mulatta Stepping shiny, gold and silver, to Sunday Hear trio warrior of woods Echoing challenge in Cascades Oh my Brazil, cradle of a new era Where fisherman is waiting Protection of Iemanjá, Queen of Sea And in feverish pace of the mill Drumming that comes from farms This is the lesson Of mines to cane fields We are all equal all the time This mixing Oh my Brazil Loving flower of three races You are so sublime when passing There isn't a better perfect integration</p>
--	--

The song praises Brazil, where three different races have mingled. Working class people, like fishermen or millworkers, are celebrated. There is a reference to the goddess Iemanja, Queen of the Sea, in the Yoruba language, as the lyrics note that fishermen are protected by Iemanja. In Yoruba mythology, Iemanja is a mother goddess, reigning over pregnant women and the Ogun River. There are many stories about her. In Brazilian Candomble and Umbanda (a religion brought to Brazil from Africa during the slaving days by African priests) Iemanja is worshipped as one of the seven Orixas of the African Pantheon. In Rio de Janeiro on New Year's Eve millions of Rio de Janeiro's residents dress in white and gather at different beaches to make offerings to the goddess of the sea. Small boats of offerings are crafted and sent to float on the ocean.

Drumming is associated with farms, hence the reference. The overall lesson for all is to understand that everyone is equal in this mixture. While passing by one may not see, but Brazil is the place of this perfect integration of three races.

Table A.25: Samba School Mangueira Song Year 1970.

<p>Name of the School: Mangueira Year of the Song: Samba Enredo 1970 Composer: Nei, Ailton and Dilmo UM CÂNTICO À NATUREZA Brilhou no céu o sol oh! que beleza Vem contemplar a natureza Vem abraçar a imensidão, imensidão... Onde na pesca ou na plantação Pedras preciosas ou mineração Rios cachoeiras e cascatas Frutos pássaros e matas Enobrecem a nação Oh! lugar... oh! lugar... Tudo que se planta dá Terra igual a esta não há Imenso torrão de natureza incomum Onde envaidece qualquer um Praia e flores Inspiram amores E o petróleo te deu mais vida Solo de vultos imortais Direi teu e não esquecerão jamais Oh! pátria querida De natureza tão sutil Tens belezas mil Isto é brasil... isto é brasil... isto é brasil...</p>	<p>English Translation:</p> <p>A SONG TO NATURE The sun shone in the sky oh! What a beauty Come admire nature Come blaze hugeness, immensity ... Where there is fishing or planting Precious stones and mining Rivers and waterfalls Fruits and forest birds Praise nation Oh! This land ... oh! This land ... Everything that gives plant Is not like this land Immense chunks of unusual nature Where flatters any Beach and flowers Inspire love And the more life oil gives To solo immortal figures I will say you are not to ever forget Oh! dear homeland So subtle in nature You have thousands of beauties This is Brazil ... this is Brazil ... this is Brazil...</p>
---	---

This song is dedicated to the beauty of nature in Brazil, along with all the richness. The first part of the song lyrics illustrates features of this splendid nature: the immense richness of it, with fishing, mining, planting, forests, birds etc. The second part of the song describes beaches, flowers and the oil that gives life to many. Brazil - “the homeland” - is praised as for having the great beauty that makes Brazil what it is.

Table A.26: Samba School Imperatriz Leopoldinense Song Year 1971.

<p>Name of the School: Imperatriz Leopoldinense</p> <p>Year of the Song: Samba Enredo 1971</p> <p>Composer: Ze Catimba</p> <p>BARRA DE OURO, BARRA DE RIO, BARRA DE SAIA</p> <p>É tempo de barra de ouro Barra de rio, sim, senhor (bis) E tempo de barra de saia União de três raças por amor(Vamos cantar...) A Imperatriz se engalana Por destino soberana E traz pra este carnaval Fatos de uma era tão marcante Em que o ouro era constante Despertando a cobiça Universal Quando aventureiros vindos de além-mar Com o ouro encontrado procuravam conquistar Os amores das nossas negras, mulatas e sinhás E nas barras de suas saias, entoavam madrigais Sem saber amar Inaê que vem do tempo Que traz o vento (bis) Que faz o ouro rolar no rio Que faz o rio rolar pro mar, rolar pro mar Olha a saia dela, InaêComo o vento leva no ar Lá, laiá, laiá Lá, laiá, laiáOuro, rio, amor</p>	<p>English Translation:</p> <p>GOLD BOROUGH AND BOROUGH OF RIVER, BOROUGH OF EXIT</p> <p>It is time for Gold Borough Borough of River, yes, sir (repeat) And time for borough of exit Union of three races for the love (Let's sing ...) The Imperatriz is embellished By destination sovereignty And this brings to carnival Facts of a landmark era Where gold was steady Awakening Universal greed When adventurers from beyond sea In seeking to win gold found Loves of our black, mulatto and misters And in outskirts of boroughs, sang madrigals Without knowing how to love Inae (another name for Iemenja) is the one who gave all the time That brings wind (a) That makes gold in river roll That takes river to sea roll, roll to the sea Look at her skirt, Inae Iemenja As wind blows in the air (a) There, laia, laia OOO There, laia, laia Gold River, love</p>
--	--

Here is another song that refers to the history of Brazil and colonial times. As the title suggests, it is about the gold mining that took place during the eighteenth century, in the inland region of Brazil called Minas Gerais; gold mining was major economic activity during colonial times. The unity of three races is also mentioned, and the Imperatriz samba school is described as embellished through sovereignty. The middle section of the song focuses on the greed that overtook the population after the discovery of gold.

Table A.27: Samba School Portela Song Year 1972.

<p>Name of the School: Portela Year of the Song: Samba Enredo 1972 Composer: Cabana e Norival Reis ILU AYE Ilu Ayê, Ilu Ayê Odara Negro dançava na Nação Nagô Depois chorou la mento de senzala Tão longe estava de sua Ilu AyêTempo passou ôô E no terreirão da Casa GrandeNegro diz tudo que pode dizer É samba, é batuque, é reza É dança, é ladainhaNegro joga capoeira E faz louvação à rainha HojeNegro é terra, negro é vida Na mutação do tempo Desfilando na avenida Negro é sensacional É toda a festa de um povo E dono do carnaval</p>	<p>English Translation:</p> <p>ILU AYE Ilu Aye, Ilu Aye Beloved Drum of the world in Yoruba Black danced in Nago Nation Then he wept cries of slave So far was his Ilu Aye and Time passed And in big house Terreirão Grand Black said all he can say Samba, drumming, it is all prayer It is dance, its litany Black plays <i>capoeira</i> And he does praise queen Today, black is earth Black is Life Times have changed Parading in the street Black is sensational It's party of people He owns carnival</p>
--	--

Ile Aye is ‘house of life’ in Yoruba. The Nago nation refers to the Nago people of the Yoruba, who became slaves and whose cries were heard in the house of life. The ‘terreirao’ is an area for events in Rio de Janeiro that opens before Carnival. In this large space, Black people could express themselves in ways that were prohibited during slavery. Samba became a medium for dance, prayer, and drumming - through which all was expressed. Black people play *Capoeira* as well. The final section of the song praises Blackness, stating that Black is earth, Black is life, Black is sensational and they own Carnival. It is a statement that times have changed: Carnival is the national event party of the people, but in actuality, Black people own Carnival.

Table A.28: Samba School Mangueira Song Year 1973.

<p>Name of the School: Mangueira Year of the Song: Samba Enredo 1973 Composer: Jaja, Preto Rico e Manuel LENDAS DO ABAETÉ Iaiá mandou Ir a bahia No abaeté para ver sua magia Sua lagoa Sua história sobrenatural Que a mangueira traz pra este carnaval Janaína agô agoiá Janaína agô agoiá Samba corima Com a força de iemanjá Oh! que linda noite de luar Oh! que poesia e sedução Branca areia água escura Tanta ternura no batuque e na canção Lá no fundo da lagoa Com seu rito e sua comemoração Foi assim que eu vi Iara cantar Eu vi alguém mergulhar Para nunca mais voltar</p>	<p>English Translation: LEGENDS OF ABAETE Go to bay Go to Bahia In Abaeté to see its magic Your pond His supernatural story Mangueira brings this carnival Sea Goddess Sea Goddess Samba created With strength of Iemanjá Oh! what a beautiful moonlit night Oh! That poetry and seduction White sand dark water So much tenderness in drumming and song Deep inside the lagoon With its rites and its celebration That's how I saw Iara singing I saw someone dive Never to return</p>
---	---

This song is about a river in Mines Gerais, in the Bahia region of Brazil.

The lyrics invite people to go and see the miracle of this natural beauty, referring to the sea goddess, Janina; the Water Lady, Iara Iemenja, the Yoruba sea goddess, and the strength they bring to Carnival.

A mesmerizing description of a scene of white sand and dark water under moonlight is provided. The celebration of this is deep, and is compared to singing of Iara: in mythology, her singing is described as being so powerful that people have dived into the deep water and never returned.

In summary, the powers of these three important water goddesses, and their contributions to samba, are presented.

Table A.29: Samba School Mangueira Song Year 1974.

<p>Name of the School: Mangueira Year of the Song: Samba Enredo 1974 Composer: Jaja, Preto Rico e Manuel MANGUEIRA, EM TEMPO DE FOLCLORE Hoje venho falar de tradições Das regiões do meu país Do seu costume popular Canto a magia Do ritual das lendas encantadas Mostro as lindas festas Das noites enluaradas E ainda em figuras tradicionais Caio no bloco danço o frevo Enlevo dos nossos carnavais A congada boi bumbá O meu santo saravá O rendeira mulher rendá O baiana o sinha É o zé pereira com seu bumbo original Eis a mangueira com seu carnaval Mais hoje....</p>	<p>English Translation:</p> <p>MANGUEIRA IN TIME OF FOLKLORE Today I talk about traditions Regions of my country From its popular custom Singing magic Ritual of enchanting legends I show beautiful festivities From moonlit nights And even in traditional figures Fall on the block dance Frevo Wonders of our carnivals The Boi Bumba congada My holy Saravá Lace maker women rent Bahia lady of the house It is Zé Pereira with his original bass This is the Mangueira with its carnival More today....</p>
--	--

This song celebrates enchanting traditions, along with saints, folk songs and dances, through different mediums. The first example is Frevo, a wide range of musical styles originating from Recife, Pernambuco and Brazil. 'Frevo' comes from 'ferver', which means 'to boil.' the sounds of frevo are supposed to make listeners and dancers feel as if they are boiling. Next is Boi Bumba Congada, a dance representing a folk story celebrated during Christmas. Third is Saint Sarava, an Afro-Brazilian saint representing the force that moves nature. This name is a mantra during the chanting: SA refers to strength; AR refers to movements; and VA refers to nature's energy. Following is a quote to a female lacemaker figure, a popular theme in many northern Brazilian folk songs. Next is the mistress or lady of the house, called a 'sinha' by slaves during that time. The lyricist is painting a picture of northern Brazil, especially the Bahia region, with its concentrated slavery and folkloric figures of working women. The final reference to is Ze Pereira, a form of carnival

entertainment characterized by bass drums and marching. The song's finale alleges that the samba school Mangueira is all of these, and reflects all these themes in its carnival.

Table A.30: Samba School Beija Flor de Nilópolis Song Year 1975.

<p>Name of the School: Beija-Flor de Nilópolis Year of the Song: Samba-Enredo 1975 Composição: Bira e Quinho GRANDE DECENIO É de novo carnaval Para o samba este é o maior prêmio E o Beija-Flor vem exaltar Com galhardia o grande decênio Do nosso Brasil que segue avante Pelo Céu, mar e terra Nas asas do progresso constante Onde tanta riqueza se encerra Lembrando PIS e PASEP E também o FUNRURAL Que ampara o homem do campo Com segurança total O comércio e a indústria Fortalecem nosso capital Que no setor da economia Alcançou projeção mundial (E lembraremos) Lembraremos também O MOBRAL, sua função Que para tantos brasileiros Abriu as portas da educação</p>	<p>English Translation:</p> <p>GREAT DECADE Carnival's new To samba this is the highest award And Beija Flor comes to exalt With great gallantry decade Our Brazil following forward At sky, sea and land On wings of steady progress Where so much wealth ends Remembering PIS and PASEP And also FUNRURAL What sustains the farmer With total security Business and industry Strengthen our capital What sector of economy Achieved worldwide projection (And remember) Also remember MOBRAL, its function That for many Brazilians He opened doors of education</p>
--	--

This song observes and celebrates the improvements in Brazil over the last decade. Four important social movements are noted: the Social Integration Program (PIS), a social contribution tax payable by corporations and used to finance unemployment insurance and allowance for low paid workers; the Patrimony Formation Program for the Public Employee (PASEP), essentially a PIS for civil servants and military personnel; FUNRURAL, another form of tax used since 1983 to fund social security and provide rural pensions -it significantly reduced rural poverty; and MOBRAL,

Brazilian literary movements with an aim towards teaching reading and counting.

This song depicts a Brazil that is constantly moving forward in every area of life, and addressing poverty through unions and organizations.

Table A.31: Samba School Portela Song Year 1976.

Name of the School: Portela	English Translation:
Year of the Song: Samba Enredo 1976	
Composer: Noca, Colombo and Edir	
O HOMEM DO PACOVAL	THE MAN: PACOVAL
Voando Nas asas da poesia	Flying On the wings of poetry
A Portela em euforia	Portela is a euphoria
Vive um mundo de ilusão	Experience a world of illusion
E vem cantar	And come sing
Os mistérios da Ilha de Marajó	Mysteries of island of Marajó
Uma história que fascina	A fascinating story
Vem do alto da colina do Pacoval	Come down from the hill of Pacoval
Sob o poder de Atauã	Under power Atauã
O seu povo evoluindo	His poor people evolving
Nas crenças costumes e tradições	Beliefs customs and traditions
E o deus sol	And sun god
Era figura de grandeza	A figure of greatness
A mãe Tanga a pureza	The mother Tanga is purity
Era símbolo da vida dos Aruãs	It was symbol of life Aruãs
Belzebu o rei do mal	Beelzebub king of evil
Era festejado em cerimônia especial Lá lá lá	It was celebrated at a special ceremony
Iara que seduzia	La la la
Pela magia do seu cantar	Iara who seduced
E os Aruãs que felizes viviam	The magic of their singing
Não há explicação no seu silenciar	Aruas lived happy
O seu tesouro foi a causa da invasão	There is no explanation in his silence
Mas os tempos se passaram	His treasure was the cause of invasion
Veio a colonização	But times have passed
Viveram nesse recanto de beleza	Came the colonization
Catarina de Palma e outros mais	They lived in this beautiful corner of Catherine of Palma and others
Terra abençoada pela natureza	Land blessed by nature
Com suas festas tradicionais	With its traditional festivals
Vaquejada, boi-bumbá	Vaquejada, Boi Bumba festival
Vem o gaiola vou viajar	Come on the cage will travel

This song launches with an invitation to the Portela samba school, where euphoria and fantasy are promised. The story is located on the island of Marajo, where people have been invited from the Pacoval. The Pacoval were the communities formed of the descendants of freed or escaped slaves, who were also called 'quilombos.' People are encouraged to draw power from Ataua, the son of god and from Mother Tange, the goddess of purity. The King of Evil is also celebrated. Iara, the water lady in Brazilian mythology, is called to power. From Pacoval, the song moves to people from Auras, an island in Brazil. After colonization, came Catherine of Palma, a town in southern Brazil. A beautiful town blessed by nature, it is rich in tradition celebrating Boi Bumba and Vaquejada. Boi Bumba is a dance representing a folk story and is observed around Christmas. Vaquejada is a competitive sport from northern Brazil, in which two cowboys on horseback chase an ox.

To summarize: this is a rich song, encompassing slavery, traditions, folklore and dance.

Table A.32: Samba School Salgueiro Song Year 1977.

<p>Name of the School: Salgueiro Year of the Song: Samba-Enredo 1977 Composer: Geraldo Babao and Renato de Verdade DO CAUM AO EFO, MOCA BRANQUINHA A moça branca é amiga, Não há quem diga que não tenha valor, Só por ser tão boa Vive assim à toa, sem querer se impor. Ela dá coragem, dá vantagem, Dá inspiração Não admite Falta de apetite numa refeição No Salgueiro tem, Tem gente que bebe pra esquecer ê-ê Tem gente que sabe beber e comer ê-ê-ê-ê Churrasco no Sul, Buchada no Norte, Tutu à mineira, Com pinga da forte. Comendo Efô, Jerimum com jabá, Feijoada, peixada Ou o bom vatapá, Tem que ter cachaça, Ela não pode faltar... ... E depois quindim, E doce de leite com amendoim, A moça branca</p>	<p>English Translation: THE WHITE GIRL IS A FRIEND There are those who say that has no value Just for being so good He lives just by chance, without wanting to impose Gives courage, gives advantage Gives inspiration Admitting Lack of appetite at mealtime Salgueiro is the same Some people drink to forget There are people who know how to drink and eat And Barbecue in the South Bushing in North Tutu Breaded With strong liquor Eating EFO, Pumpkin with payola Feijoada, a stew Or good vatapá You have to have liquor She cannot miss ... And then quindim (a) And elite sweet peanut White girl</p>
--	---

This song is about a male from samba schools. He adores white women but within the community white women's friendship is not valued profile of this man indicates someone who lives by chance, minds his own business, and inspires people by encouraging them. This profile is compared to Salgueiro and found similar in nature. The remainder of the song is a lyrical appreciation of different foods from Brazil including buchada, a Christmas dish of bush goat; tutu miniera, Brazilian black beans cooked with bacon, from Minas Gerais; efo, another dish from Bahia in northern Brazil made of shrimp, greens, pepper and palm oil; feijoada, a black bean stew;

vatapa: a traditional Bahian dish of breaded shrimp cooked in coconut milk; and quindim, a baked desert of sugar, egg yolks and ground coconut that came to Brazil with the slave trade in the seventeenth century. All the food goes well with liquor. The song ends with an endearment directed to the white girl, who is likened to “an elite sweet peanut.”

This is an interesting song profiling the common man and his admiration for white women: when it was written in 1977, a relationship between a man from the slums and a white girl was not condoned.

Table A.33: Samba School Imperatriz Leopoldinense Song Year 1978.

Name of the School: Imperatriz Leopoldinense	English Translation:
Year of the Song: Samba Enredo 1978	
Composer: Guga, Tuninho, Aranha, Ze Catimba and Sereno	
VAMOS BRINCAR DE SER CRIANÇA	Let's Play Like a Child
Pegue sua bonequinha	Take your doll
Vou pegar o meu pião	I'll get my top
O compasso desta roda	The compass of this wheel
Bate no meu coração	Beats in my heart
Rema, rema, remador	Row, row, rowing
Bambolê, bamboleou	Hula hoop, hula hoops
Vejo o mundo em fantasia	I see world in fantasy
Passo horas de alegria	I spend hours of joy
Solto esperança no ar	Loose hope in the air
Meus amigos encantados	My friends' delighted
Um sorriso apaixonado	A smile of love
Minha vida em cada olhar	My life in every eye
Lá, laiáLá, laiá	I am a child,
Sou criança, sou folia	I am joyful
Sou vontade de brincar(Eu sinto...)	I can't wait to play (I feel it)
Sinto um cheiro de doce no ar	I smell sweetness in the air
Tia preta na cozinha (bis)	Aunt black in the kitchen
Faz a festa começar	Let party begin

This song invites listeners to join the singer, who is joyful and child-like. This profile is similar to the perception of the individual encouraged during the Vargas regime: a hardworking, happy, child-like, poor or working class individual. The singer

indicates an Afro-Brazilian heritage by mentioning the “black aunt” cooking in the kitchen.

Table A.34: Samba School Salgueiro Song Year 1979.

<p>Name of the School: Salgueiro Year of the Song: Samba-Enredo 1979 Composer: Bala, Cuíca e Luís Marinheiro REÏNO ENCANTADO DA MAE NATUREZA CONTRA O REÏ DO MAL Oh! Doce Mãe Natureza, Seus lindos campos, Verdes matas e seu imenso mar. Oh! que beleza... no infinito O sol ardente, sempre a brilhar, E o revoar da passurada Bailando neste céu sem fim. Na primavera, As lindas flores Desabrocham no jardim. Mas surgiu o rei do mal, Com a chegada do progresso, Abalando a estrutura mundial, Poluindo nossa terra, Aniquilando o que Deus abençoou, E quem sofre é a Nação, Nesta batalha Onde não há vencedor. E a natureza, Com seu cenário multicolor, Refloresce novamente Com todo seu esplendor</p>	<p>English Translation: ENCHANTED KINGDOM OF MOTHER NATURE AGAINST KING OF EVIL Oh! Sweet Mother Nature, Your beautiful fields, Green forests your immense ocean. Oh! that beauty ... at infinity Burning sun, always shining, And various birds Dancing in endless sky. In spring, Beautiful flowers Bloom in the garden. But came king of evil, With arrival of progress, Shaking global structure, Polluting our land, Annihilated what God had blessed, And who suffers is the Nation In this battle Where there is no winner. And nature, With its multi-colored backdrop, Blooms again With all its splendor</p>
--	--

This song is divided into two sections. In the first, the beauty of nature is praised. In the second, the developments of modern life that threaten this nature are portrayed.

Table A.35 Samba School Imperio Serrano Song Year 1980.

<p>Name of the School: Império Serrano Year of the Song: Samba Enredo 1980 Composer: Durvay Nery and Joaquim Aguiar IMPERÍO DAS ILUSÕES ATLÂNTIDA ELDORADO SONHO E AVENTURA Em sonhos coloridos No Império das ilusões Viajei por caminhos floridos Num carrossel de emoções Ao se abrir a porta do Sol a luz me levou ao passado milenar Eu vi o reino encantado Que aventureiros sonhavam encontrar Pelas matas verdejantes Rios bravios ouvi cantar Vi guerreiras enfeitadas com brilhantes Vitórias-Régias flutuando ao luar Nas cidades por onde passei Com Castelos de Safiras me encantei Nessa aventura divinal Encontrei montanhas de Cristal O vento trazia poeira, poeira de ouro E transformava meu caminho em tesouro (bis) A roda do tempo transformou em mar Um continente de riqueza Minha ilusão foi procurar O que restou de tanta beleza Quando despertei do meu sonho Num cenário iluminado Vi no Império Serrano A sedução do Eldorado</p>	<p>English Translation: EMPIRE OF ILLUSIONS ATLANTIS ELDORADO DREAM OF ADVENTURE In colorful dreams In Empire of Illusions Flowery paths traveled by A carousel of emotions When you open the door of Sun The light took me to past millennium I saw enchanted kingdom Adventurers who dreamed of discoveries By lush jungles Heard wild rivers sing I saw warriors adorned with brightness Water lilies floating in moonlight In cities I passed Sapphire Castles enchanted me In this divine adventure I found Crystal Mountains Wind carried dust, gold dust And turned my way into treasure Wheel of time transformed sea A continent of wealth My illusion went What remained of such much beauty? When I awoke from my dream In a scene illuminated I saw Empire Serrano Seduction of Eldorado</p>
--	--

The samba school Empire Serrano is compared to Eldorado, the mysterious empire of illusions. El Dorado, the Lost City of Gold, is an alleged city of gold, sought by explorers for many years. The storyteller wakes up in the previous millennium between adventurers who were trying to find El Dorado. He travels through rivers and jungles and his way turns into treasure. When he awakens from this dream he

finds himself in the Empire Serrano samba school. It is the El Dorado of today, seductive, rich and covered in gold.

This theme is very advantageous to the *Carnavalesco* because he or she can utilize the glitter and gold colors that make the overall parade so compelling. Being seen is important on the avenue where parade takes place.

Table A.36: Samba School Portela Song Year 1981.

<p>Name of the School: Portela Year of the Song: Samba Enredo 1981 Composer: David Correa and Jorge Macedo FEZ SE O SPLENDER DE UMA Das maravilhas do mar, fez-se o esplendor de uma Noite Deixa me encantar, com tudo teu, e revelar, lalaia lá O que vai acontecer nesta noite de esplendor O mar subiu na linha do horizonte, desaguando como fonte Ao vento a ilusão desce O mar, ô o mar, por onde andei mareou, mareou Rolou na dança das ondas, no verso do cantador Dança que tá na roda, roda de brincar Prosa na boca do tempo e vem marear (Eis ocortejo...) Eis o cortejo irreal, com as maravilhas do mar Fazendo o meu carnaval, é a vida a brincar A luz raiou pra clarear a poesia Num sentimento que desperta na folia (Amor, amor ...) Amor, sorria, ô ô ô, um novo dia despertou E lá vou eu, pela imensidão do mar Nessa onda que corta a avenida de espuma, me arrasta a sambar (E lá vou eu...) E lá vou eu, pela imensidão do mar Nessa onda que corta a avenida de espuma, me arrasta a sambar</p>	<p>English Translation: WONDERS OF THE SEA HE IS THE BRILLIANCE OF NIGHT Wonders of sea, Makes the night splendid Let me delight, with all thine, and reveal, Lala What will happen on this splendid night Sea rose over horizon, flowing as a source To wind down illusion The sea, the sea, I walked wandering, wandering Rolled in dance of waves on back of singer Dance that's on the circuit, play Prose in the mouth of time and comes sailing time (This is procession ...) Here procession unreal, with wonders of sea Making my carnival, and life will play Light dawned to illuminate poetry A feeling that awakens in revelry (Love, love...) Love, smiling, O, a new day awakened And there I go, by immensity of sea This wave through which crosses the avenue of foam, I drag samba (And there I go ...) And there I go, by immensity of sea This wave which crosses the avenue of foam, drag me to samba</p>
---	--

The song's theme is the wonders of the sea and how it inspires samba. It is a common theme mentioned in many songs directly or through Iemanjá, the Yoruba goddess of the sea.

Table A.37: Samba School Mocidade Independente Padre Miguel Song Year 1982.

<p>Name of the School: Mocidade Independente de Padre Miguel</p> <p>Year of the Song: Samba-Enredo 1982</p> <p>Composer: Dico da Viola, Adil e Roça</p> <p>O VELHO CHICO</p> <p>No meu tempo de criança Dei de beber, ouvi cantar os passarinhos Dei cambalhota pela casca danta Atravessando o sertão com alegria E as cascatas Murmuravam sinfonia Anunciando o Velho Chico que surgia Mas é que o tempo passou Minha vida mudou...assim Vem mergulhar No meu mundo de água doce O navegante foi quem trouxe Gaiola, batelão e ubá Bate batéia, na peneira fica o ouro O que cai não é tesouro Deixa a água carregar Casei donzelas Me fizeram oferendas Fiz mistérios Criei lendas Decidi meu caminhar Oô, oô, oô, oô Até carranca no meu leito navegou Lindo cortejo parao mar me carregou Lá vou eu Mar afora Num barquinho prateado Iemanjá me leva embora</p>	<p>English Translation:</p> <p>THE OLD CHICO</p> <p>When I was a child I took a drink, heard birds sing Given by shell flip Across wilderness with joy And waterfalls Murmured symphony Announcing Old Chico that arose But that time is spent My life has changed so... Come dive In my world of sweet water The sailor who was brought Cage, boat and canoe Beat drums; gold is on the sieve Treasure is not falling Let water load Married maidens I made offerings I made mysteries I created legends I decided what my path will be I sailed fiercely on my bed Beautiful procession carried me to sea There I go to sea In a silver boat Iemanja takes me away</p>
---	---

This song is about Old Chico, the Sao Francisco River also known as a river of national integration. The life of the river is compared to the life of a human being. A historical reference is made to the Brazilian Gold Rush in the 1690s. In the end, Iemanja takes the storyteller away. Iemanja, as mentioned, is an Orisha in the Yoruba religion - the ocean, essence of motherhood and protector of children.

Table A.38: Samba School Beija Flor de Nilopolis Song Year 1983.

Name of the School: Beija-Flor de Nilopolis	English Translation:
Year of the Song: Samba-Enredo 1983	
Composer: Neguinho Da Beija-flor E Nêgo	
Ô ô ô Yaôs quanto amor	O o o Yao and love
Quanto amor	Love
As pretas velhas Yaôs	Old black Yao
Vêm cantando em seu louvor	Have been singing his praises
A constelação	Constellation
De estrelas negras que reluz	Of black stars that glitters
Clementina de Jesus Eleva o seu cantar feliz	Clementina de Jesus
A Ganga-Zumba	Elevates your singing happy
Que lutou e foi raiz	Ganga-Zumba
Do negro que é arte, é cultura	Who fought and was stubbed
É desenvoltura deste meu país	That is black art, and culture
Êh ! Luana O trono de	It is this ease my country
França será seu baiana Pinah	Heh! Luana
êêê Pinah A Cinderela negra	Throne of France will be his Bahian Pinah
Que ao príncipe encantou	EEA Pinah Cinderella Black
No carnaval com o seu esplendor	Who enchanted the prince
Grande Otelo homem show	In carnival with its splendor
Em talento dá olé	Greater Othello man show
E o mundo inteiro gritou,	In talent of OLE
Gol ! (É gol) Gol do grande Rei Pelé Ô Yaôs	And whole world cried, Goal!
	(It's goal) Goal of great Pele Hey Yao

This song is about Black Beija Flor. It starts with a statement about how songs are sung in Yao, a Bantu language in Africa. It passes on to another Black figure in the history of samba, Clementina de Jesus. She is a famous singer known for her ability to link the music of Africa and Brazil. She had worked as a house cleaner for twenty years before she was discovered. Her singing career started when she was 63. The next historical figure referenced is Ganga Zumba, the first leader of Quilombo dos Palmares. He was a slave who escaped to freedom. The next important Black female figure is Pinah, a dancer who mesmerized Prince Charles in 1978 when he was visiting Carnival in Rio de Janeiro. Footage of the two dancing can be found on YouTube. The last important figure of empowerment mentioned is Pele. He is a world-famous soccer player from Brazil.

This song celebrates the beauty of being Black in language, in physical beauty, in soccer and in singing, with examples of a historic and heroic nature.

Table A.39: Samba School Unidos do Viradouro Song Year 1984.

<p>Name of the School: G.R.E.S. Unidos do Viradouro – Year of the Song: Samba-Enredo 1984 – Composer: Joel Do Cavaco and Odair Conceição O SONHO DE ILÊ IFÉ No limiar desta aurora de alegria Festejando a integração racial Hoje, o Viradouro canta a liberdade Nesta Manhã de carnaval Olorum, supremo Deus do Olímpico Africano A pedido convocou Os deuses yorubanos Para proteger seu povo Escravizados pela ambição Que estavam em trabalhos forçados Na lavoura e na mineração Oké, okê Oxossi Ogum grande guerreiro Eparrei Iansã Xangô justiceiro Oxum, encanta, Com seu magestoso encanto Iemanjá, cobre com seu lindo manto Donos do próprio destino Partiram para construir as suas vidas Quem vier por amor, A liberdade fica Ainda ecoa pelos ares O mais puro canto de zumbi O quilombo dos palmares Sempre haverá de existir E hoje, e para sempre a humanidade Jamais esquecerá o sonho de liberdade</p>	<p>English Translation: DREAM OF ILE IFE On threshold of this dawn of joy Celebrating racial integration Today, freedom sings Viradouro This morning is carnival Olorum, supreme god of African Olympic Application called Yoruba Gods To protect his people Enslaved by ambition Who were in forced labor In agriculture and mining Oké, Oke Oxossi Ogun great warrior Eparrei Iansã Xango vigilante Oshun, charms, Come with your majestic charm Iemanjá, covers with its beautiful mantle Owners of their own destiny They started to build their lives Who travels for love Freedom exists Still echoes through air Purest singing zombie Quilombo of Palmares Will always be there And today, and forever mankind Never forget dream of freedom</p>
--	---

This song celebrates racial integration and freedom. Where once there was slavery, now there is freedom. This transition did not come easy and all along the way people were aided by African gods Oké, Oke Oxossi, Ogun, Eparrei, Iansã, Xango, and

Oshun. The song is calling for a celebration of freedom, starting with Quilombo, the first settlement founded by escaped slaves. Freedom is not portrayed as something that just manifested as a result of changes in law but because of a struggle, beginning with Quilombo. A more realistic vision of history can be observed in these lyrics.

Table A.40: Samba School Caprichosos de Pilares Song Year 1985.

<p>Name of the School: Caprichosos de Pilares Year of the Song: Samba-Enredo 1985 Composer: Almis Araujo, Balinha, Hercules Correa and Marquinhos Lessa E POR FALAR EM SAUDADE Saudade Meu carnaval Vamos reviver, vamos reviver... “Saudadeando” o que sumiu no dia-a-dia Na fantasia de um eterno folião O bonde O amolador de facas O leite sem água A gasolina barata Aquele Seleção Nacional E derreteram a taça na maior cara-de-pau Bota, bota, bota fogo nisso A virgindade já levou sumiço (Quero votar!)Diretamente, o povo escolhia o presidente Se comia mais feijão Vovó botava a poupança no colchão Hoje está tudo mudado Tem muita gente no lugar errado Onde andam vocês, ô ô ô Antigos carnavais? Os sambistas imortaisBordados de poesia Velhos tempos que não voltam mais E no progresso da folia... Tem bumbum de fora pra chuchu Qualquer dia é todo mundo nu...</p>	<p>English Translation:</p> <p>AND SPEAKING OF LONGING Oh! Longing, My Carnival Exquisitely Let's relive, let's revive ... "Nostalgia" which disappeared on the day-to-day In fantasy of an eternal reveler Streetcar Knife sharpener Milk without water Cheapest gas That National Team And melted cup for most expensive wood- Boots, boots, fire boots it Virginity already disappeared (I vote!) Directly, people chose President If it means eating more beans Grandma would put savings under the mattress Today it's all changed There are many people in wrong places Where are you, o o o Former carnivals? Immortal samba Boldos of poetry Old days are gone And in progress of revelry ... All butts out of chayote Any day everyone is naked...</p>
--	---

There is a longing for nostalgia, old carnivals and life in general. Life has changed

and now it is impossible to find pure milk, cheap gas, etc. There are complaints about politics and the wrong people being in power. As a result, life is harder and in the name of fun, people expose their backsides and everyone is naked. Here naked refers to physically being naked, and being poor.

Table A.41: Samba School Beija Flor de Nilópolis Song Year 1986.

Name of the School: Beija-Flor de Nilópolis	English Translation:
Year of the Song: Samba-Enredo 1986	
Composição: Betinho E Jorge Canuto	
O MUNDO E UMA BOLA	THE WORLD IS A BALL
Brasil, Brasil, Brasil, oi	Brazil, Brazil, hi
Canta forte e explode de alegria	Sing strong and explode with joy
O mundo é uma bola	World is a ball
Girando girando	Round and round
Em plena euforia	In middle of euphoria
Levando a corrente	And taking the current
Pra frente, pra frente	Forward, forward
E a vitória conquistar	And victory wins
Com os heróis da nossa seleção	With heroes of our selection
Vibrantes com o grito popular	Vibrant with popular cry
Tudo em cima novamente	All over again
Sobrevoando a passarela	Flying over the runway
Que beleza a Beija-Flor	What beauty Beija-Flor
Sacudindo esta galera	Shaking this crowd
Do Oiapóque ao Arroio Chuí	From Arroyo Chuy Oiapoque
Tem folclore, tem mandinga Oh! Torcida campeã	Folklore has Mandinka
O meu Rio de Janeiro	Oh! Twisted champion
O ano inteiro á samba e Maracanã	My Rio de Janeiro
Se esta profusão de cores	All year is samba and Maracana
Sensibiliza o visual	If this profusion of colors
A arte é jogar bola	Sensitizes visual
Vai na Copa e faz um carnaval	Playing ball is an art
É milenar, é milenar	Go to Cup and make a Carnival
A invenção do futebol	It is ancient ...It is ancient
Fez o artista	Invention of football
BIS Ter um sonho triunfal	Artist made it
	He had a triumph dream

In Brazil, soccer is as much a matter of national pride as samba. This song is about Brazil's national team, formed of selected players from around the country. Soccer and samba school Beija Flor are shaking Brazil from coast to coast. Chuy Oiapoque are two bodies of water located in two extreme points of the country's north and south. The Mandinka are referenced in terms of Folklore; the Mandinka are an ethnic group from West Africa descended from tribes of the Mali Empire. Many of the Mandinka were sold into slavery and came to Brazil.

Maracana is a famous stadium in Rio de Janeiro. The song is pointing out how most people spend the year with soccer or with samba or both. They are both a form of an ancient art.

Table A.42: Samba School Mocidade Independente Padre Miguel Song Year 1987.

<p>Name of the School: Mocidade Independente de Padre Miguel</p> <p>Year of the Song: Samba-Enredo 1987</p> <p>Composer: Gibi, Nino Bateria, Chico Cabelera and J Muinhos</p> <p>TUPINICÓPOLIS</p> <p>VejamQuanta alegria vem aí É uma cidade a sorrir Parece que estou sonhando Com tanta felicidade Vendo a Mocidade desfilando Contagiando a cidade E a oca virou taba A taba virou metr�pole Eis aqui e grande Tupinic�polis Boate SaciShopping Boitat�Ch� do RaoniP� de guaran� No com�rcio e na ind�stria No trabalho e na divers�o � Tupi amando este ch�o At� o lixo � um luxo Quando � realTupi Cacique Poder geral Minha cidade Minha vida Minha can�o Faz mais verde meu cora�o</p>	<p>English Translation:</p> <p>TUPINIC�POLIS</p> <p>Look How much joy is coming City is a smile Looks like I'm dreaming With so much happiness Seeing Mocidade parading Infecting the city And hollow turned tobacco Encampment became a metropolis Here and great Tupinic�polis Saci Nightclub Shopping Boitat� Tea Raoni Guarana powder In commerce and industry At work and at play Tupi is in love with this floor Even garbage is a luxury When is real Tupi Chief Generally possible My city My life My song It makes my heart greener</p>
---	---

The theme is the Native Indians of Brazil - the Tupi people and their imagined metropolis, Tupinicipolis. Tupi are natives of Brazil who lived on the coast. In 1500, there was a population of around one million Tupi. From the sixteenth century on, they were assimilated, made into slaves or simply killed by Portuguese settlers.

Mocidade is trying to put forth a picture of a native Indian metropolis, depicting the richness of the land; the shopping mall, Boiata; Raoni Tea and guarana (a berry, usually made into powder, that allegedly helps to build muscle and recover loss tissue. Often guarana drinks are sold in corner fruit joints). It goes on, about life in the city, how one works and plays.

In the end, this metropolis is empowered by these lyrics: my city, my life, my song!

Table A.43: Samba School Mangueira Song Year 1988.

<p>Name of the School: Mangueira Year of the Song: Samba-Enredo 1988 Composer: Helio Turco, Jurandir and Alvinho CEM ANOS DE LIBERDADE, REALIDADE E ILUSAO O negro samba, o negro joga a capoeira Ele é o rei na verde-rosa da mangueira Será... Que já raiou a liberdade Ou se foi tudo ilusão Será... Que a lei áurea tão sonhada Há tanto tempo assinada Não foi o fim da escravidão Hoje dentro da realidade Onde está a liberdade Onde está que ninguém viu Moço Não se esqueça que o negro também construiu As riquezas do nosso brasil Pergunte ao criador Quem pintou esta aquarela Livre do açoite da senzala Preso na miséria da favela Sonhei... Que zumbi dos palmares voltou A tristeza do negro acabou Foi uma nova redenção Senhor... Eis a luta do bem contra o mal...contra o mal Que tanto sangue derramou contra o preconceito racial</p>	<p>Translation:</p> <p>100 YEARS OF FREEDOM, REALITY OR ILLUSION Black samba, black plays <i>capoeira</i> He is king in green-pink hose of Mangueira As if ... Freedom has dawned Or was it all an illusion As if ... Law is a golden dream So long ago signed It was not the end of slavery Really today Where is freedom Where is that? No one saw Young Do not forget that black also built Wealth of our Brazil Ask breeder of our Brazil Who painted this watercolor Freed from scourge of slave quarters Trapped in misery of slums I dreamed ... That Zumbi of Palmares returned Sadness of Negros ended A new redemption came Lord ... This is struggle of good against evil ... Against evil So much blood spilled against racial prejudice</p>
---	---

This is an amazing song, questioning the end of slavery. It asks if in fact the celebration of the one hundredth year of the abolition of slavery is a reality or an illusion. In reality, slavery may have ended on paper but Black people are still living in slums and in poverty.

Yes, the law is there but it is just a golden dream. The song expresses the belief that people are not experiencing this freedom today and it claims what rightfully belongs to Black people. Black people also built Brazil and most probably, they were the main source of labor. What happened in the end is that they were freed from the slave quarters to be imprisoned in slums.

This song ends with a dream in which Zumbi, the leader of the first settlement of runaway slaves, returns and the sadness of black people ends. This is really a fight for good. The last sentence states that there is racial prejudice and that much blood has been shed over it.

Overall, this amazing song portrays racial injustice and the reality of the application of laws in day-to-day life. Changing laws is not enough to guarantee an equal start in life.

Table A.44 Samba: School Salgueiro Song Year 1989.

<p>Name of the School: Salgueiro</p> <p>Year of the Song: Samba Enredo 1989</p> <p>Composer: Alaor Macedo, Helinho do Salgueiro, Arizao, Dema Chagas, Rubinho do Afro</p> <p>TEMPLO NEGRO EM TEMPLO DE CONSCIÊNCIA NEGRA</p> <p>Livre ecoa o grito dessa raça E traz na carta A chama ardente da abolição Oh! Que santuário de beleza Um congresso de beleza de raríssimo esplendor Revivendo traços da história Estão vivos na memória Chica da Silva e Chico Rei Saravá os deuses da Bahia Nesse quilombo tem magia Xangô é nosso pai, é nosso rei Ô Zaziê, Ô Zaziá O Zaziê, Maiongolê, Marangolá Ô Zaziê, Ô Zaziá Salgueiro é Maiongolê, Marangolá Vai, meu samba vai Leva a dor traz alegria Eu sou negro sim, liberdade e poesia E na atual sociedade, lutamos pela igualdade Sem preconceitos sociais Linda Anastácia sem mordaca O novo símbolo da massa A beleza negra me seduz Vimos sem revolta e sem chibata Dar um basta nessa farsa É festa, é Carnaval, eu sou feliz É baianas, O jongo e o caxambu vamos rodar Salgueirar vem de criança O centenário não se apagará</p>	<p>Translation:</p> <p>BLACK TEMPLE IN TIME FOR BLACK CONSCIOUSNESS</p> <p>Free echoing cries of race And bring in the letter Burning flame of abolition Oh! That sanctuary of beauty A congress of beauty of rare splendor Reliving history traits They are alive in memory Chico Chica da Silva and King Saravá Gods of Bahia This is magic quilombo Xango is our father, our king is Zazie Ô, Ô Zaziá Zazie, Maiongolê, Marangolá Zazie Ô, Ô Zaziá Salqueiro is Maiongolê, Marangolá Go, my samba go Take pain and bring joy Yes I am black, freedom is poetry And in today's society, we struggle for equality Without social prejudices Linda Anastasia cannot be stopped New symbol of the mass Black beauty seduces me We came without anger and without whip Give this just a hoax Carnival is party, I am happy <i>Baianas'</i> Jongo caxambu and we run Salgueiro comes to the child Centenary will not be quenched</p>
--	--

This is a powerful song asking for freedom and recognition. It goes back into history and calls out the names of historic Afro-Brazilian figures such as Chica da Silva, Chico Rei and Zumbi. Chica Da Silva is a famous figure in Brazil; though born into slavery she got together with two very wealthy men and achieved immense power and wealth. Her first master was Portuguese and she had two sons with him. Her second master was a priest who was forced to sell her to a diamond mine owner, Joao Fernandes Oliveira. Oliveira freed her and they lived together and had thirteen children.

The story of Chico Rei starts in Congo in 1740 when he was sold into slavery and brought to Brazil. Chico worked in the gold mines for five years, hiding enough gold on and in his body to buy freedom for him and his sons. He also bought a gold mine and used the funds to free other slaves.

Zumbi is the leader of the first settlement of runaway slaves.

The song continues, calling out the names of Afro-Brazilian gods. Along with gods, there are also references to the Afro-Brazilian musical traditions, Jongo and Caxambu. In the latter part of the song, the appreciation of the beauty of being Black is expressed. There is empowerment as well: lyrics state that, yes I accept being Black, and freedom is viewed as poetry. Samba is called to duty as a means of lifting the pain away and bringing joy while struggling for equality.

The next figure quoted is Linda Anastasia, a slave who was treated cruelly. She was nice to everyone around her. She is believed to have magical healing powers and to have performed miracles. She was forced by her owners to wear a facemask that prevented her from speaking. Her power is taken back by saying that she cannot be shut down.

The song continues, about the beauty of being Black and how this became a new symbol of masses.

There is a peaceful approach in the song. It is stating that 'we are not here to threaten anyone; we just want to play, be happy, and celebrate what is rightfully ours.'

Table A.45: Samba School Imperatriz Leopoldinense Song Year 1989.

Name of the School: Imperatriz Leopoldinense	English Translation:
Year of the Song: Samba Enredo 1989	
Composer: Nitinho Tristeza, Preto Joia, Vicentinho and Jurandir	FREEDOM FREEDOM SPREAD YOUR WINGS OVER US
LIBERDADE, LIBERDADE! ABRE AS ASSES SOBRE NOS!	Freedom! Freedom!
Liberdade!, Liberdade!	Spread Your Wings Over Us
Abre as asas sobre nós	And voice of equality
E que a voz da igualdade	Always be our voice, I declare this
Seja sempre a nossa voz, mas eu digo que vem	Come, come back through love
Vem, vem reviver comigo amor	Century is a poetry
O centenário em poesia	In this beloved motherland
Nesta pátria mãe querida	Decadent empire, very rich incoherent
O império decadente, muito rico incoerente	It was so gentlemanly that arise
Era fidalguia e por isso que surgem	Rise tambourines, come emotions
Surgem os tamborins, vem emoção	Drums comes in the song
A bateria vem, no pique da canção	And nobility adorned luxury of room, come and live
E a nobreza enfeita o luxo do salão, vem viver	Come live the dream I dreamed
Vem viver o sonho que sonhei	In distance one can hear
Ao longe faz-se ouvir	It has green and white around
Tem verde e branco por aí	Shining in Sapucaí and war
Brilhando na Sapucaí e da guerra	War never anymore
Da guerra nunca mais	Forget patron, immortal Duke
Esqueceremos do patrono, o duque imortal	Immigration flourished culture of Brazil
A imigração floriu, de cultura o Brasil	Music enchants, and poor people sing like a Princess
A música encanta, e o povo canta assim e da princesa	To Isabel the heroine, who signed divine law
Pra Isabel a heroína, que assinou a lei divina	Black danced, celebrated end of the lot
Negro dançou, comemorou, o fim da sina	On the night fifteen shined
Na noite quinze e reluzente	With bravery, finally
Com a bravura, finalmente	Marshal who was proclaimed president
O Marechal que proclamou foi presidente	Freedom! Freedom! Spread your wings over us
Liberdade!, Liberdade! Abre as asas sobre nós	And voice of equality
E que a voz da igualdade	Always be our voice,
Seja sempre a nossa voz,	Freedom! Freedom! Spread your wings over us.
Liberdade!, Liberdade! Abre as asas sobre nós	And voice of equality
E que a voz da igualdade	

This is one of the most popular songs of all time. It is about the abolition of slavery

by Isabel, the daughter of Emperor Don Pedro II. When her father left the country, she served as head of state. In 1888, she passed the Gold Law abolishing slavery.

It is celebrating this freedom and expressing how war, patrons and Dukes are not wanted anymore. All people want is freedom and equality from now until the end of time.

Table A.46: Samba School Imperatriz Leopoldinense Song Year 1991.

Name of the School: Imperatriz Leopoldinense	English Translation:
Year of the Song: Samba Enredo 1991	
Composer: Preto Joia, Nitinho Tristeza, Tuninho, Guga, Guara de Empresa	
O QUE E QUE BANANA TEM?	WHAT IS IT THAT BANANA HAS?
Vem, meu amor	Come, my love Come get lost in ordinary flower
Vem se perder no banal em flor	There comes from South Asia
Vem de lá do sul da Ásia A fruta,	Fruit, God created (Indian dance!) Indian dance
Deus criou (índio dança!) Índio dança	Upon receipt of Spanish (what, what) Banana
Ao receber dos espanhóis A banana	It is gold, is a feast in every one of us (and <i>Baianas</i>)
É ouro, é festa em cada um de nós (Ê, baianas)	In exports (Speak Brazil!)
Na exportação (Fala Brasil!)	O my child Brazil, strength of your floor
Ó meu Brasil menino, a força é teu chão	There is the Thome ... Taste of pleasure
Lá vai São Thomé... Sabor de prazer	Banana fattening and nutritious
Banana engorda e faz crescer	Knife hit the bottom
O facão bateu embaixo	For Banana to fall
Pra bananeira cair Ai, ai, que maldade	Oh, oh, what a wreck
Não tire esse verde daí (bis)	Do not take this green
(Tem de prata) Tem prata, leva d'água e da terra	(It has silver) It has silver, lead water and land
"Se ligue, amor", na voz do cantador (vem beijar)	"If you call, love," singer's voice (comes kissing)
A nossa bandeira com ela...	Our flag with her ...
Despontou A Lua já surgiu também	He emerged Moon has also emerged
Pra ver o que a banana tem	To see what banana has
O meu sonho de ser feliz Vem de lá... Sou Imperatriz	My dream to be happy Comes from there ... I am Empress
Na poesia e na canção Carmem Miranda, um turbilhão de paixão	In poetry and song Carmen Miranda, a whirlwind of passion
Na "musa-flor" o sábio se inspirou	I know "muse-flower" inspired the wise
A Tropicália em nós brilhou	Tropically shone on us
Hoje eu quero é paz no meu coração	Today I want peace in my heart
Extravasas minha emoção	Pouring my emotion

Banana plantations and exportation is a big industry in Brazil. Bananas are also inexpensive, so they have become a main source of sustenance for the poor people in the slums. The song's tone is joyful, celebrating the banana and its use by Carmen Miranda. She is a Portuguese-born Brazilian singer and Broadway actor, who was famous for wearing hats decorated with fruits; bananas were the center ingredient of these hats. Admiration and love for her is also described. It is interesting to observe that a simple theme like the banana can be tied to Carmen Miranda and express much more than what is seen on the surface.

Table A.47: Samba School Imperio Serrano Song Year 1992.

Name of the School: Império Serrano	English Translation:
Year of the Song: Samba Enredo 1992	
Composer: Beto Sem Braco, Jangada	Talk Serrinha Voice of Samba is Me
Fala Serrinha a Voz do Morro Sou Eu	Forward Imperianos
Avante imperianos	Light of God illumined Serrinha
A luz de Deus iluminou a Serrinha	We came to sing, samba
Viemos cantar, sambar	Show, to prove our tradition
Mostrar, provar a nossa tradição	Little will not play on floor
Pouca coisa não vai nos jogar no chão	For clear eyes
Nos olhos da claridade Até cego tem poder	Until power is blind
Pior cego é aquele	Worse is that blind
Que enxerga e não quer ver (bis)	Who sees and does not want
Fiz meu pedestal Ilustrei o Carnaval	I made my point! Illustrated Carnival
Etecétera e tal	Et cetera and so
Eu vou enxugar com a sua ingratidão	I'll wipe away with their ingratitude
Meus pés que vão suar de poeira	My feet will sweat dust
Toda criação que eu criei foi pra brincar	All I created was for play
Se não lembrar é brincadeira	If you do not remember a joke
Do prato, reco-reco, o agogô	Of course, reco-reco, agogo
Que até hoje levanta o seu astral	Even today it still raises your mood
O primeiro destaque do samba surgiu	First highlight of samba came
Em minha pauta musical	In my musical score
Com miçangas e paetês bordei meu nome	With beads and sequins I bordered my name
Nos braços do mais belo Carnaval	In arms of most beautiful Carnival
Lá do céu o "Viga-Mestre" nos pediu	From heaven "ridgepole" requested us
Em sua filosofia	In his philosophy
Pro Império não parar de entoar	Empire Pro don't stop singing
Seu canto de euforia (bis)	His singing of euphoria
Lembrar as glórias da Corte Imperial	Remember glories of Imperial Court
Quatro anos de vitórias sem igual	Four years of unique victories
Atravessei fronteiras	Crossed borders
De emoção vi turista chorar	I saw tears of emotion in tourists'
Meus fãs vão chorar saudades	My fans will miss tears
Em não me ver no meu grupo desfilar	If they do not see me parading in my group
Sou Império, sou patente	I am an Empire, I am clear
Só demente é que não vê	Only an insane person won't see this
Do samba sou expoente	Samba is an example
Abra meu livro, pois tu sabes ler	Open my book, for you to read and know

This song celebrates the tradition of samba in the samba school Imperio Serrano. God is believed to have shone on the school. Symbolically, the song expresses that in the display of Carnival there is little that will not be staged. But it is for clear eye to see - for the one who is not blinded by power. The songs of this school are playful and there is joking as well. Reco reco and agogo are two instruments that are seen as playful elements of drums.

The song is praising the samba school and the emotion it creates - so strong that it brought tears to eyes of a tourist.

Here samba and Carnival are presented as a free medium to express anything; the only issue is to be open to read the symbolism.

Table A.48: Samba School Portela Song Year 1993.

<p>Name of the School: Portela Year of the Song: Samba Enredo 1993 Composer: Wilson Cruz and Claudio Russo CERIMONIE DE CASAMENTO Eu vou lhe convidar pro camarote Quero lhe mostrar o dote Desta doce união Veja, arquibancada está em festa Na mais sublime relação Até que enfim Encontrei alguém que gosta só de mim E na verdade, essa tal felicidade Vai comigo até o fim Me leva, amor Sou Adão no Paraíso Me encantou A sedução do seu sorriso É hora de emoldurar contos de fada De conquistar a paz sonhada E festejar no arraial Eu sei que o amor conduz à eternidade Da colorida amizade À comunhão tradicional Lá vou eu Meu casamento é minha fê Quero fazer bodas de ouro E preservar a criação como Noé É bom demais amar, amar, amar Vou me acabar nesse véu Vem Portela consagrar Meu samba em lua-de-mel</p>	<p>English Translation: MY WEDDING CEREMONY I'm going to invite you to the room Let me show you the dowry This sweet union Look, bleachers at a party At highest ratio At last I found someone who loves me And indeed, that such happiness Come with me to the end Take me, love I'm Adam in Paradise Enchanted Seduction of your smile It's time to write fairy tales Dreamed of winning peace And celebrate in camp I know that love leads to eternity Colorful friendship In traditional communion There I go My marriage is my faith I want to make it to golden wedding anniversary And preserve the building like Noah It's too good to love, love, love I'll end this veil Come Portela bless My samba in my honeymoon</p>
--	--

Marriage is an interesting theme for Carnival. Compared to other themes this seems like too simple of a subject but in actuality it applies to everyone. It is the story of love and finally finding someone who will love only you

This is an important social issue in the community of *favelas* because there are many broken marriages, abandoned children and teenage pregnancies. This song encourages a healthier marriage based on love and faith.

Table A.49: Samba School Mangueira Song Year 1994.

Name of the School: Mangueira	English Translation:
Year of the Song: Samba Enredo 1994	
Composer: David Correra, Paulinho, Carlos Sena and Bira do Ponto	
ATRAS DA VERDE E ROSA SO NAO VAÍ QUEM JA MORREU	Behind the Green a Red Who Will Not Go Until Death
Bahia é luzDe poeta ao luar	Bahia is light In moonlight the poet
Misticismo de um povo	Mysticism of people
Salve todos orixás	Save all deities
Quem me mandou	Who sent me
Estrelas de láFoi são salvador	Stars are there It is savior
Pra noite brilharMangueira!	Night shines on Mangueira!
Jogando flores pelo mar	Throwing flowers by sea
Se encantou com a musa	Fell in love with muse
Que a bahia dáObá berimbau ganzá	That Bahia gave admiration to berimbau ganzá
Ô capoeiraJoga um verso pra iaiá	<i>Capoeira</i> playing a verse for Yaya
Caetano e gil ô	Caetano and Gil
Com a tropicália no olharDoces bárbaros ensinando	With tropical look Sweet Barbarians teaching Breeze to dance
A brisa a bailar	Sweetness of a voice
A meiguice de uma voz	A song
Uma canção	In review of theatre Bethania's heart explodes
No teatro opiniãoBethânia explode coração	Sunday in Park Love
Domingo no parque amor	Joy joy I go
Alegria alegria eu vou	Flower festival in the interior
A flor na festa do interior	His name is Gal Applause to the songbook
Seu nome é galAplausos ao cancioneiro	It's Carnival it is Rio de Janeiro
É carnaval é rio de janeiro	I'm going to take me on the road
Me leva que eu vou	My Dream Behind green and pink
Sonho meuAtras da verde-e-rosa	Only dead will not
Só não vai quem já morreu	

This is a celebration of mysticism, deities, and *Capoeira*. Berimbau (a string instrument used in *Capoeira*) and Yaya (a word of endearment used between the black slaves) are both present. It also discusses important musicians from Bahia like Caetano Veloso, Maria Bethania and Gilberto Gil. All of these musicians have lived in exile at some point because of their political views. Overall, the tone of the song is very sweet and soft. It is symbolically expressing a more revolutionary perspective by picking just the right elements, such as the exiled artists.

Table A.50: Samba School Porta da Pedra Song Year 1995.

<p>Name of the School: Porto da Pedra Year of the Song: Samba-Enredo 1995 Composer: Osvaldo Barba, Manoezinho Madruga, Evaldo, Aloisio CAMPO CÍDADE EM BUSCA DA FELICIDADE Quanta beleza há no campo Um sonho amplo faz a gente almejar A tranquilidade da terra O cheiro de serra espalhando no ar A manhã tão fagueira Boa cozinheira aguçando o paladar Tira leite da mimosa e abelha faz o melpescador prá contar prosafala que pescou xaréu Vai o sol levando o dia Espantalho fá na roça Violeiro e poesia No terreiro da palhoça Cidade, desperta ao balanço das horas E sedutora nos devora com sua agitação O correr do dia-a-dia A gente alivia com pizza e televisão Final de semana, tiro uma onda no mar O maraca me espera Lá vou eu com a galera Ver o meu time ganhar Porto da pedra é paixão Misto de felicidade Somos tigres e tigresas Salpicando de beleza O carnaval desta cidade</p>	<p>English Translation:</p> <p>CITY IN SEARCH OF HAPPINESS How much beauty is in the city A dream makes you crave big Tranquility of land Smell of mountain spreading in the air Morning so fully satisfying Good cook sharpening taste Strip breast of mimosa And bee makes honey fisherman To tell prose speech that caught Xaréu Will sun bring the day Scarecrow makes the farm Guitarist and poet In the yard of hut City, awakens to balance of hours And seductive devours agitation Course of day-to-day People relieve with pizza and TV Weekend, a wave at sea appear Maraca awaits me There I go with guys' See my team win Porta da Pedra is passion Mixture of happiness We are tigers and gazelle's Sprinkling beauty Carnival of the city</p>
---	--

This song is devoted to an appreciation of life in the city and the love that grows in an individual as a result of living in the city. It depicts a simple life on an ordinary day ending with television and pizza. The two entertainments waiting for this ordinary person in this ordinary life are Maracana (the soccer stadium) and samba. This city glitters with beauty as a result of Carnival. These lyrics communicate how Carnival is seen as an element of life that makes the city and everyone in it more beautiful.

TableA.51:Samba School Mocidade Independente de Padre Miguel Song Year 1996.

<p>Name of the School: Mocidade Independente de Padre Miguel</p> <p>Year of the Song: Samba-Enredo 1996</p> <p>Composer: Beto Corrêa, Dico da Viola, Jefinho e Joãozinho</p> <p>CRIADOR E CRIATURA</p> <p>Cheio de amor, o Criadorfindou sua divina solidão</p> <p>(e fez)fez surgir a naturezaUniverso de fascinação</p> <p>Luz, terra e marfirmamentos, astros a bailar</p> <p>E numa luminosa inspiração</p> <p>Fez o homem, a mais sublime criação</p> <p>Assim, o homem com sua ousadiaavança o sinal no jardim do amor</p> <p>Deu um salto, dominou a terraterra de nosso senhor</p> <p>Olha pra mim</p> <p>Diga quem sou</p> <p>Eu sou o espelho,sou o próprio criador</p> <p>Gênios, artistas, inventoresfazem um mundo diferentemexem com a vida da gente</p> <p>Dando asas à imaginação</p> <p>Em uma nova eraa gente já sabe o que nos espera</p> <p>Vem nessa amor, pra um novo diabrincar no paraíso da folia</p> <p>A mão que faz a bombafaz o samba</p> <p>(e Deus)Deus faz gente bamba</p> <p>A bomba que explode nesse carnaval é a Mocidade levantando o seu astral</p>	<p>English Translation:</p> <p>CREATOR AND CREATURE</p> <p>Full of love Creator ended his divine solitude</p> <p>Brought to nature</p> <p>Universe of fascination</p> <p>Light, land and sea</p> <p>Stars dance in the sky</p> <p>And a bright inspiration</p> <p>Makes man the most sublime creation</p> <p>So man with his boldness</p> <p>Advanced sign in garden of love</p> <p>She jumped up, dominated land Land of Our Lord</p> <p>Look at me,</p> <p>Tell me who I am</p> <p>I am the mirror, I am the Creator Himself</p> <p>Geniuses, artists and inventors making a different world mixed with people's lives Giving wings to imagination</p> <p>In a new era people finally know what to expect</p> <p>Come this love, to a new day play in paradise of revelry</p> <p>The hand that makes pump, does samba</p> <p>God makes us slack</p> <p>Bomb that explodes in carnival</p> <p>Mocidade is lifting your mood</p>
---	--

This song is about the creator and creation. A link is made between God and the artists who create carnival. It is a celebration of how people create through imagination a world of fantasy. All of this is a source of happiness to elevate the mood of people living in slums. Considering the conditions in which most residents of slums live, it is hard to imagine how life would have been without samba. Samba is the opium of the people of the slums.

Table A.52: Samba School Academicos do Grande Rio Song Year 1997.

<p>Name of the School: Acadêmicos do Grande Rio</p> <p>Year of the Song: Samba-Enredo 1997</p> <p>Composer: Jarbas da Cuica</p> <p>SONHA, A GRANDE RÍO É UM SONHO</p> <p>Em águas claras eu quero sonhar Enfeitar a vida de alegria Pra quem um dia, o Sol não quis despertar Chegaram cheios de esperança Não sabiam dos mistérios que teriam de enfrentar Essa mata tem segredos Que o homem não consegue desvendar É um mundo de encanto e magia, perfume e fantasia Cicatriz que a Amazônia fez chorar Olha o índio no caminho, é caçador Meu cavalo é de fogo, eu vou que vou (bis) Se a selva é perigosa, meu amor Rondônia é alegria, esqueça a dor Era o eldorado do látex no Brasil A riqueza que a cobiça alimentou Nessa história Tio Sam também entrou No Tratado de Petrópolis tudo começou O Acre da Bolívia ganhei E a borracha para o mundo eu exportei Cada dormente é uma vida, a vida uma flor Na Maria Louca delirando eu vou Em sucata o meu sonho terminou Vou voltar pra onde não fui O seu encanto é que me seduz (ai, iê, iê, ô) Cacagibe, Orum de Oiá, Oiá, Oiá O Guaporé está em festa (bis) Os vudus vêm pra brincar</p>	<p>English Translation:</p> <p>DREAM, RIO GRANDE IS A DREAM</p> <p>In clear waters I want to dream Dress up life of joy One day sun did not shine They arrived full of hope They did not know of mysteries that are about to reveal This forest has secrets That man cannot know It is a world of enchantment and magic, perfume and fantasy Scar that made Amazon cry Look at Indian way, a hunter My horse is fire. I'll go If jungle is dangerous, my love for Rondonia is joy, forget the pain Eldorado was the latex in Brazil Wealth that greed fueled Uncle Sam also entered that story It all began in Treaty of Petrópolis Acre of Bolivia won Rubber exported to the world Life is a flower Maria Louca is delirious, I go My dream ended I'm going back to where I did not go I enjoy your charm (oh, yeh, yeh, oh) Cacagibe, Orum of Oia, Oia, Oia Guaporé is celebrating Voodoo come to play</p>
---	--

This song begins with story of the people who came to the Amazon full of hope, and what they encountered. These people did not know forest life and they went through many difficulties. Indians know how to survive as hunters. Rondonia is a state in

Brazil in the northern part of the Amazon. Love for this state is declared. In many songs, it is common to express a love relationship to the land. Mid-song, the wealth of Brazil is mentioned in two examples: the goldmine and the rubber exportation settled in the Treaty of Petropolis. Maria Louca is a drink made from brandy. Prisoners in detention houses secretly produced it. The end of the song is dedicated to showing respect to Vodou deities such as Cacagibe, Orum, Oia, and the river Guapore. This song has three sections: the story of the people who came to the Amazon; the Brazilian economy; and a show of respect to Voodoo deities.

Table A.53: Samba School Unidos do Viradouro Song Year 1998.

Name of the School: Unidos do Viradouro	English Translation:
Year of the Song: Samba-Enredo 1998	
Composer: Gilberto Gomes	
ORPHEUS, O NEGRO DO CARNAVAL	ORPHEUS NEGRO CARNIVAL
Lá, onde a vida faz a prece	There, life is a prayer
E o o sol brilhante desce para ouvir	And sun shining down to listen
Acordes geniais de um violão	Chords of a genius guitar
É o reino de OrfeuRei das cabrochas	It is realm of Orpheus, king of brown girl
Seduzidas pela sua inspiração	Seduced by his inspiration
Eurídice, o verdadeiro amor	Eurydice of true love
Do vencedor por aclamação geral	As a result of general votes Winner
Da escola de samba do morro	Of samba school of hills
Que vai decantar nos seus versos	That will settle in his verse
A história do carnaval	History of Carnival
É na magia do sonho que eu vou	It's magic of the dream that I will follow
Mitologia no samba amor	Mythology in love of samba
Aí, o zumbido da fatalidade	Then, buzz of fatality That hits city
Que atinge a cidade Traz mais uma desilusão	Brings another disappointment
Orfeu caiu No abismo da saudade	Orpheus fell Into abyss of longing
E voa para eternidade Levado pela ira da paixão	And flies to eternity Driven by rage of passion
Tem no seu talento reconhecimento	It has talent, recognition In a masterful show
Num desfile magistral	Guild won the hill And samba of black
O Grêmio do Morro venceu E samba do negro	Orpheus has a triumphant return
OrfeuTem um retorno triunfal	Today love is in the air
Hoje o amor está no ar	Will win your heart
Vai conquistar seu coração	"Sadness has no end, but happiness has"
Tristeza não tem fim, felicidade sim	I'm passionate I am from Viradouro
Sou Viradouro, sou paixão	

The song starts with a reference to Black Orpheus, a play written by Vinicius de Moraes based on the Greek legend of Orpheus and Eurydice. In his adaptation, the story is set in Rio de Janeiro during Carnival time and it is a love triangle. The song depicts this story within the Carnival theme. Love and happiness between Orpheus and Eurydice have an end. This is expressed rather philosophically, stating that sadness has no end but happiness does.

Table A.54: Samba School Porta da Pedra Song Year 1999.

<p>Name of the School: Porto da Pedra Year of the Song: Samba-Enredo 1999 Composer: Osvaldo Barba, Manoezinho Madruga, Evaldo, Aloisio, Heron, Laudelinho Soares and Helvecio Sabia NA FAROFA DO CONFETE TEM LÍMAO TEM SERPENTINA Veio ... De uma Europa inconstante A guerra predominante Expulsou a realeza Que navegou na incerteza do destino Chega ao meu país menino Reinado pela beleza Oh Terra Brasil anfitrião de várias raças Onde o limão serviu de graça Nas brincadeiras do entrudo Nessa alegria popular O Zé Pereira vai passar Nesta farofa eu vou lançar perfume, amorJogar confetes nessa festa que ficou O carnaval da "burguesia" Discriminado assim os foliões Ranchos e Sociedades Tomam conta da cidade Lá se foram os cordões Mas o morro resistiu E no samba fez escola E o toque do artista Ao mundo encantou E a minha escola tão linda Encanta nesta festa multicolor Bate forte coração (é só paixão) Porto da Pedra me alucina (que emoção) E a farofa do confete Tem limão, tem serpentina</p>	<p>English Translation:</p> <p>IN FLOUR AND CONFETTI THERE IS LEMON THERE IS COIL He came ... It was an unstable Europe War predominant Expelled royal Who sailed on an uncertain fate Comes to my country boy Reign of beauty Oh Earth Brazil host of various races Where lemon is served for free Those plays of carnival In this popular joy Zé Pereira will parade I'll lay this flour perfume, Love Play these confetti that stay in this party Carnival of the "bourgeoisie" Discriminating revelers Ranchos and Societies Take over the city Strings are gone But the hill resisted And samba made the school And touch of artists' Enchanted the world And my school is so beautiful Enchant this multicolor party Heart beats strong (just love) Porto da Pedra mesmerizes me (what a thrill) And crumbs of confetti Has lemon, has serpentine</p>
---	--

This story is about the struggle of samba. The bourgeoisie did not accept samba. There was discrimination towards the common people, the people of ranchos. But people from the hills resisted, formed samba schools and won this war against discrimination. As a result, a medium formed for the artist to express, and for this world-enchanting art to be created.

Table A.55: Samba School Porta da Pedra Song Year 2000.

<p>Name of the School: Porto da Pedra Year of the Song: Samba Enredo 2000 Composer: Silvano, Ricardo Goes, Ronaldo Soares, Chocolate and Fernando de Lima ORDEM PROGRESSO, AMOR E FOLIA NO MILENIO DE FANTASIA Brilhou no céu O ideal da liberdade O país querendo ser feliz Sonhou com a igualdade Mas sem união e amor Não dá pra melhorar Os republicanos Buscaram na França Idéias pro Brasil mudar E sem se importar Com o apoio do povo Poder queriam conquistar Ordem e progresso têm que produzir A união e fê (com muita fê) Mas sem amor não vai construir A integração que quer O povo fez-se independente (Caminhou) Com muito amor fez a folia E nossa cultura agitou Se povo e governo pudessem formar Um elo de amor e paz Na festa dos 500 anos Não separar jamais Sacode a cidade, levante o astral É o Porto da Pedra, neste Carnaval Com ordem, progresso, amor e folia Saudando o milênio, tudo é fantasia</p>	<p>English Translation: ORDER, PROGRESS, LOVE AND FUN IN THE MILLENNIUM FANTASY Shining in the sky Idea of freedom Country wants to be happy Dreaming of equality But without unity and love You cannot improve Republicans Sought in France Ideas to change Brazil Does not matter With support of people Power wanted to conquer Order and progress have to produce Marriage and faith (with faith) But without love it will not build Integration you want People became independent (Walked) Too much love did revelry And our culture stirred If people and government could form A bond of love and peace In celebration of 500 years Do not ever separate Shake the city, lift up moods Porta da Pedra, in this carnival With order, progress, love and fun Welcoming millennium, it is all fantasy</p>
---	---

This song describes the arrival of the year 2000, and the good wishes expressed by the general public for this new millennium under the Brazilian flag that symbolizes order and progress. An interesting play of words can be observed in the opening: the idea of freedom is shining in the sky. It is not the freedom itself shining in the sky, meaning that freedom is still just an idea. An atmosphere of love, unity and equality is dreamed. There are ideas for changing Brazil that are supported by society in general. A need for integration based on the love between people and government is expressed. In celebrating 500 years of Brazil, Porta da Pedra will shake the city and lift peoples' mood up and welcome the millennium.

The last line, where it says 'it is all fantasy,' is an interesting statement. It is saying that all these wishes are just a fantasy for a new millennium with little possibility of becoming real.

Table A.56: Samba School Mangueira Song Year 2001.

<p>Name of the School: Mangueira Year of the Song: Samba Enredo 2001 Composer: Cesinha Maluco, Alemão Xavier, Te and Baiano HISTÓRIA DE AMOR A Seiva da Vida Nos mares da poesia, naveguei Cruzando as fronteiras do tempo Eu aportei... nas terras de canaã O povo fenício encontrei Do cedro, construíam as embarcações Banhando com sabedoria, Outras civilizações E a expansão comercial Gerou o intercâmbio cultural Mistério! a seiva da vida Chega ao país do carnaval É prometida, esta terra! Abençoado nosso chão Onde a semente da paz é verde e rosa E brota no meu coração Da arte assíria, a inspiração O rei mandou construir O monumento ao amor E a rainha negra ofertou Tem mascates, troca-troca, gritaria A dança do ventre até hoje contagia Vou pro saara comprar, no dia-a-dia Descendo o morro Vou vendendo alegria Eu sou a essência do samba, A minha raiz é de bamba Sou mangueira O tronco forte que dá fruto A vida inteira</p>	<p>English Translation: HISTORY OF LOVE Core of life In seas of poetry, sailed Crossing boundaries of time I supply ... in land of Canaan Phoenician people found Cedar, built boats Bathing in wisdom, Other civilizations And commercial expansion Generated cultural exchange Mystery! Core of life Arrives in country of carnival It promised this land! Blessed our floor Where seed of peace is green and pink It blossoms in my heart Assyrian art as an inspiration King ordered construction of Monument of love And black queen offered Peddlers, bartering, shouting Belly dancing is contagious until today Going to buy Sahara, on the day-to-day Down the hill I sell happiness I am essence of samba, My root is wobbly I am a Mangueira Strong stem bears fruit A lifetime</p>
---	--

This song celebrates the Phoenician people: an ancient civilization from Canaan, a region between the Jordan River and the Mediterranean. Their main trade was building ships. From this example, it moves on to the Assyrian people and their art. They had built a monument of a Black queen, as was ordered by their king. The Assyrian people lived in Northern Mesopotamia between the twenty-third century BC and 608 BC. The song takes inspiration from this monument and celebrates being from the samba school Mangueira. Dona Zica, one of the founders of Mangueira, is a Black woman and is seen as a Black queen in the community. She is a potent symbol of Carnival in Rio de Janeiro.

Table A.57: Samba School Mocidade Independente Padre Miguel Song Year 2002.

<p>Name of the School: Mocidade Independente de Padre Miguel</p> <p>Year of the Song: Samba-Enredo 2002</p> <p>Composer: Beto Corrêa, Dico da Viola, Jefi</p> <p>O GRANDE CÍRCO MÍSTICO</p> <p>É show, que euforia Festa na Cidade O grande Circo Místico chegou De mãos dadas com a Mocidade Abra as cortinas do seu coração Nossa arte é vida, cheia de emoção Vem sonhar acordado Esse mundo encantado É fascinação Palhaço e Sambista Em estado de graça Pro malabarista, aplausos da massa E o trapezista, bailando no ar E na cartola a surpresa o que será ? Taí o real picadeiro A cada instante Uma viagem além da imaginação É nobreza e cultura, magia, ternura Uma doce ilusão Mãe de toda arte, seduz os meus olhos Teu chão de estrelas A onde chega é felicidade Quando vai embora, é um mar de saudades Hoje tem alegria Sonho da criançada (Tem sim Senhor) Hoje o céu é de lona Vamos dar gargalhada, meu amor</p>	<p>English Translation:</p> <p>GREAT MYSTIC CIRCUS</p> <p>A show that is euphoria Feast in the City Great mystical circus arrived Hand in hand with Mocidade Open curtains of your heart Our art is life, full of emotion Come daydream This enchanted world It is mesmerizing Clown and Sambista In a state of grace Juggler, masses applause And trapeze, dancing in the air And hat which will be surprise? Now there's the real arena Every instant A journey beyond imagination It is nobility and culture, magic, tenderness A sweet illusion Mother of all art, to seduce my eyes Your floor of stars Where does happiness come from? When you leave, there is a sea of longing Today there is joy Dream of children (he has but the Lord) Today sky is canvas Let's laugh, my love</p>
---	--

The theme of this song is a mystic circus that represents a euphoric atmosphere in the city. Mocidade is presenting its art as full of life and emotion. A carnival scene is set, where samba is engaged with a circus.

Table A.58: Samba School Academicos do Grande Rio Song Year 2003.

Name of the School: Acadêmicos do Grande Rio	English Translation:
Year of the Song: Samba Enredo 2003	
Composer: Mingau, Marco Moreno	
O NOSSO BRAZIL QUE VALE	OUR PRECIOUS BRAZIL
Valeu brasil	Thanks Brazil
Terra onde o tempo é o senhor	In this land time is lord
Trago sonhos bordados em ouro	I bring dreams embroidered in gold
És um gigante na alegria, és meu tesouro	It is a great joy, you are my treasure
Nas matas viajei sou desse chão um rei	I went in the woods I am king of soil
Onde pisei deixei meu coração aventureiro	Where I passed by I left my adventurous heart
Cheguei em minas o eldorado brasileiro	I arrived in Minas Gerais, Brazil Eldorado
Andrei, criei cidades coloniais	I walked, created colonial cities
A história o vento nos trás	Story that wind brings
Salve o barroco estilo igual jamais	Forever save Baroque style
Uma luz brilhou no céu eu vi (bis)	I saw a light shine in sky
Um sol de bronze a reluzir	A sun shining brass (a)
Nuvens de prata vão cobrir	Silver clouds will cover
As montanhas de ferro é o progresso a surgir	Mountains of iron, progress is to come
Vê meu bem quanta beleza	See, my dear, what beauty
A mãe natureza tem pra dar	Mother Nature has to give
Tudo que o bom deus criou	All good that God created
O homem tem que preservar	Man has to preserve
O orvalho molha as flores	Rain waters plants
Pro vale do rio doce eu vou	I will go to sweet rivers
Os passarinhos voando entoam um canto de paz	Birds flying singing a song of peace
Enquanto danço com índios em carajás	While dancing with Indians in Carajás
Deixa o futuro chegar	Let future come
Que a criançada vai ver	So that children can see
Quanta magia tem na arte no saber	How much is magic in the art and learn
Vem meu povo a festa começou (bis)	Come, my people, party started
Vem que a voz da alegria eu sou	Comes I am voice of joy I am (a)
Solta o grito da garganta a grande rio chegou	Loose cry of the throat Rio Grande has come
Meu amor	My love

This song celebrates the beauty of Brazil, with its gold mines, rivers, and natural beauty. It calls for awareness and the preservation of Brazil's gifts from Mother Nature. Native Indian Carajas are referenced as people whose art needs to be saved for future generations.

A social message is given to people to preserve nature and the art of native people

Table A.59: Samba School Porta da Pedra Song Year 2004.

Name of the Song: Porto da Pedra	English Translation:
Year of the Song: Samba Enredo 2004	I AM TIGER I AM PORTA DA PEDRA IN THE INTERNET MESSENGER MILD HISTORY OF LIFE BROUGHT FORWARD
Composer: Jorge Remedio, Paulinho Freitas	I am tiger and packed myself for this trip, come love You are my harbor.
Sou Tigrem Sour Porto Da Pedra A Internet Mensageiro da Historia da Vida Leve Traz	Stone sent you
Eu sou o Tigre e me embalei nesta viagem, vem amor Você é meu porto.	I will now reveal a message:
Da pedra te enviei A mensagem que agora vou revelar:esta História que é nossa e também da humanidade	This story of ours is also of humanity
Sinalizando os meus versos volto onde tudo começou	Pointing my verses back where it all began
Eu fui a voz de antigas civilizações	I was voice of ancient civilizations
Fui escrita em argila, em pedra, modelo de papelAndei (andei, andei) em bigas milenares	Was written in clay, stone, paper model
Em "Cursos Publicus" comuniquei	I've been (walked, walked) in ancient chariot
Eu vou voar, vou levar pra lá e trazer pra cá, em poesia Senhores e brasões engalanados	In "Public Course" communicated
Vou conquistar seu coração nesta folia	I'll fly; I'll take you there and bring back here, in poetry
Terra à vista! Com tanto verde na beleza me inspirei	Ladies and coats emblazoned
Num poema de Caminha revelei a Portugal	I'll win her heart in this merry
A descoberta de um paraíso tropical	Land in sight! All of its green beauty inspired me
No sorriso largo de um moleque, fui recado	A road of poetry revealed to Portugal
O escravo me serviu	Discovery of a tropical paradise
Num grito forte anunciei a liberdade do Brasil	In great smile of a kid, I note
Sou popular onde quer que eu vá	Slave has served me
Estou na terra, tô no água, tô no ar	A strong shout announced freedom of Brazil
Estou na boa, antenado, é carnaval.	I am popular wherever I go
Sou mensageiro, tô no mundo digital	I am on earth, I'm in water, and I'm in air
Alegria! Estou na rede, vou pro espaço sideral	I am in a good tune; it is carnival.
Sou Porto da Pedra, levando emoção	I am a messenger; I'm in digital world
Deixando um beijo no seu coração	Joy! I am in the network; I'm going to outer space
	I am Porta da Pedra, bringing excitement
	Leaving a kiss on your heart

This song invites audiences on a trip to see the history of Brazil. This story belongs to Brazil but it is also a story of humanity. Brazil is defined as a tropical paradise. Slavery served the country and then freedom came like a big shout. In the end, there is unity with the whole world because of Carnival. Through this art, the people from *favelas* reach the whole world.

Table A.60: Samba School Beija Flor de Nilópolis Song Year 2005.

<p>Name of the School: Beija-Flor de Nilópolis Year of the Song: Samba Enredo 2005 Composer: J. C Coelho, Ribeirinho. Adilson China, Serginho Sumare, Domingos SETE MÍSSOES DE AMOR Clareou...Anunciando um novo diaClareou... Abençoada Estrela-guia Traz do céu a luz menino Em mensagem do divino Unir as raças pelo amor,fraternizar Acompanha de JesusRestaura a fé e a paz semear Os jesuítas vieram de Além-mar Com a força da fé catequizar... E civilizar Na liberdade dos campos e aldeias Em lua cheia,canta e dança o guarani Com tubichá e o feitiço de crué Na maraey,aiê...Povo de féSurgiu Nas mãos da redução a evolução OÁSIS para a vida em comunhão O paraísoSantuário de riquezas naturais Onde ergueram monumentos Imensas catedras Mas a ganância Alimentada nos palácios de madri Com o tratado assinado A traição estava ali Oh, Pai olhai por nós Ouvi a voz desse missioneiro O vento cortando os pampas Bordando a esperança Nesse rincão brasileiro Em nome do pai,do filho A beija-flor é guarani Sete povos na fé na dor Sete missões de amor</p>	<p>English Translation:</p> <p>SEVEN MISSIONS OF LOVE Cleared ... Announcing a new day Cleared ... Blessed lodestar Bring Light of Heaven Boy In divine message Join race for love to fraternize Society of Jesus Restores faith and peace is sown Jesuits came from overseas With power of faith catechesis ... And civilize In freedom of fields and villages In Full Moon, sing and dance Guarani With Tubichá spell Crué In "Yvy Maraey", IEA ... People of Faith appeared In hands of less evolved Oasis for life in communion Paradise Sanctuary of natural resources Where monuments raise And huge cathedrals But greed Powered Palaces in Madrid Treaty signed Betrayal was there Oh Father, look at us! I heard voice of this missionary Wind cut pampas Embroidering hope In this corner of Brazil In the name of Father, Son Beija Flor is Guarani Seven people in faith and pain Seven missions of love</p>
--	---

This song is about the Guarani people (native tribal groups from South America) and the history of their relationship to the Jesuits missionaries. Jesuits formed missionary villages where Guarani people were gathered and protected from slave owners. It describes an important treaty that affected the Guarani people.

There was tension between the Spanish and Portuguese, caused by these missionary settlements. In 1750, Spain and Portugal signed the Treaty of Madrid and agreed to transfer seven Uruguayan missions to Portugal. However, the Guarani people from these seven missions revolted and the treaty was abandoned. This was a painful incident for the Guarani people; and as a result, the settlements were no longer safe. Slave traders took advantage of this vulnerable state.

Table A.61: Samba School Mocidade Independente Padre Miguel Song Year 2006.

<p>Samba School School: Mocidade Year of the Song: Samba Enredo 2006 Composer: Toco, Rafael Paura A VIDA QUE PEDÌ A DEUS Fui ao céu, viajei ao infinito Meu sonho hoje é realidade A suprema divindade atendeu o meu pedido Para mudar a profecia Apostei na alegria e na magia do meu carnaval Na roda que o mundo gira Roda baiana, faz o meu mundo girar No compasso, a bateria faz meu povo delirar A Mocidade risca o chão de poesia Sob a luz da estrela guia A vida vai se transformar Sou a onda que te leva nesta folia Um verde e branco mar de energia Laços de amor Unindo os povos num só coração O homem que fazia a guerra Hoje é um eterno folião Há fartura em toda mesa Da natureza todos vão compartilhar A vida tem mais qualidade E a Mocidade é o caminho pra felicidade E amanhã, quando brilhar o novo amanhecer Com liberdade e igualdade Será um mundo bem melhor pra se viver A vida que pedi a Deus A Mocidade me proporcionou São 50 anos de história Uma linda trajetória Lembranças que o tempo não levou</p>	<p>English Translation:</p> <p>A LIFE I ASKED GOD FOR I went to heaven; traveled to infinity My dream is now reality Supreme deity answered my request To change prophecy I bet in joy and magic of my Carnival At wheel that turns the world Wheel of Bahia, makes my world go round At bar, drums make my people go crazy Mocidade scratching ground of poetry In light of guiding star Life will become I'm the wave that takes you in this merry Green and white a sea of energy Bonds of Love Uniting people with one heart Man who made the war Today is an eternal reveler There is plenty at every table Will share all of nature Life has more quality And Mocidade is the way to happiness And tomorrow, when new dawn shines With liberty and equality It will be a much better world to live in Life I asked God Mocidade gave me 50 years of history A beautiful journey Memories that time didn't carry</p>
---	---

This song celebrates the fiftieth anniversary of the samba school Mocidade. Forming this school and legitimizing the existence of samba and Carnival celebrations was a dream. Fifty years late, the songwriter expresses this feeling as going to heaven. Mocidade is very happy to be a part of the magic called Carnival. It brings joy to

people through art. It also unites people and brings them to the same table as friends. Hope is expressed for a future where there is liberty and equality: a world much better for living.

Table A.62: Samba School Beija Flor de Nilopolis Song Year 2007.

Name of the School: Beija Flor de Nilopolis	English Translation:
Year of the Song: Samba Enredo 2007	Africa Cradle to the Royal Court of Brazil
Composer: Claudio Russo, J Velloso	Olodumare, highest god, lord king
Africas: Do Berco Real a Corte Brasileira	Olorum pours His Highness to Beija Flor
Olodumarê, o deus maior, o rei senhor	Oh! Black Majesty, oh! Mother of freedom
Olorum derrama a sua alteza na Beija-flor	Africa: baobab tree of life ILE IFE
Oh! Majestade negra, oh! mãe da liberdade	Africa: reality and royalty, axe
África: o baobá da vida ilê ifê	Calunga crossed sea
Áfricas: realidade e realeza, axé	Nobility landed in Bahia
Calunga cruzou o mar	Nago and Yorubá
Nobreza a desembarcar na Bahia	A song for my orisha has magic
A fê nagô yorubá	Axemof Xango, I hope the staff
Um canto pro meu orixá tem magia	Ogun ye, the Oniro, it is Odaraa
Machado de Xangô, cajado de Oxalá	It is Jeje Jeje is Querebentã
Ogun yê, o Onirê, ele é odara	Light from Dahomey kingdom of Dan
É Jeje, é Jeje, é Querebentã	Art and Culture, My House
A luz que bem de Daomé, reino de Dan (bis)	How much bravery is there in the divine black
Arte e cultura, Casa da Mina	Zombie is king
Quanta bravura, negra divina	He never gave in
Zumbi é rei Jamais se entregou, rei guardião	Palmares, I will see pulsating in every heart
Palmares, hei de ver pulsando em cada coração	Finally Galangal powder, gold and redemption,
Galanga, pó de ouro e a remição, enfim	Maracatu, Queen Ginga arrived
Maracatu, chegou rainha Ginga	Gamboa, Little Africa of Oba
Gamboa, a Pequena África de Obá	Pedra do Sal, saw emergence of City of Samba
Da Pedra do Sal, viu despontar a Cidade do	Then double the rum
Samba Então dobre o Run	For immortal Ciata d `Oshun,
Pra Ciata d`Oxum, imortal	Sovereign of my carnival, princess
Soberana do meu carnaval, na princesa	In Nilopolitana Agoyê, world must pardon
Nilopolitana Agoyê, o mundo deve o perdão	Who bled for history
A quem sangrou pela história	For struggles and glories of Africa
Áfricas de lutas e de glórias	I am maroon Beija Flor
Sou quilombola Beija-Flor	Blood of King, community
Sangue de Rei, comunidade (bis)	Obatala announced
Obatalá anunciou Já raiou o sol da liberdade	Sun of freedom dawned

This song is filled with references to African and Afro-Brazilian figures and gods: the Kingdom of Dahoney, Vodun, Candomble, Orishas, Queen Nzinga, Galanga, Tia Ciata and Zumbi of Palmares. Africa and Brazil, and Afro-Brazilian gods, deities, heroes, and historical figures all come together under one roof.

It starts with the supreme Yoruba god. Olodumare, or Olorum, are two names given to this Supreme Being in Yoruba. He is believed to pour his highness on to Beija Flor. He is described as black majesty. Slavery ended but this song is crying for freedom.

Africa is portrayed as a magical land of freedom and peace. It is defined as the tree of life -the Boabab tree. This tree is known as the tree of life because so many items can be produced from it: clothing, medicine, and rope. It also provides shelter for animals. It stores water during the rainy season and serves as a water supply for animals. Some Baobab trees are thought to be more than two thousand years old.

Ile Ife is an ancient Yoruba city, referenced in mythology as the source of Yoruba culture. 'Ife' means expansion and 'ile ife' is 'land of expansion.' The middle of the song relates the story of Calunga arriving by sea to Bahia. Calunga is the spirit of death and sea; it is this spirit that enabled African royalty and nobility to arrive in Bahia. The faith of the Nago people of Yoruba arrived in Brazil. The song goes on to celebrate the goddesses of Orishas and the Kingdom of Dahoney; a powerful kingdom in West Africa.

Orisha's song has magical powers; Shango Axe is the deity of fire; and Ogun, patron of smiths, from Oniro - also known as Odara.

Zumbi, the powerful leader of Quilombo, never gave up this settlement and provided a home for runaway slaves. He created a dreamland in Palmares, which even today is held in the hearts of all. The fight for freedom and the same struggles continue today.

Galangal powder is the blue ginger used in African recipes. Along with galangal powder, gold, redemption and some victories were attained. Slaves working in gold mines took some of the gold and bought freedom for themselves and their families.

The song continues, describing the help that arrived from Maracatu, Queen Ginga, and Oba of Little Africa. Maracatu is an Afro-Brazilian performance of a ceremony of the Kings of Congo, who were leader slaves within Congolese slave community.

Queen Ginga is from Angola and fought against oppression in many ways during her lifetime. She converted to Christianity, gave up land, and fought. She is a symbol of the fight for freedom in Africa.

Gamboa is Oba, a river in Africa. Oba is an Orisha of river.

In the early seventeenth century the first African immigrants from Bahia settled in the center of Pedra do Sal, near Praca Maua in Rio de Janeiro. This area was nicknamed Little Africa and was a central meeting point for the Bahian population. It is a sacred place for samba.

The immortal Ciata D Oshun honored is Hilaria Batista de Almeida, who lived between 1854 and 1924. She was a Candomle priestess, originally from Salvador. She moved to Rio de Janeiro when she was 22 and was influential in the emergence of samba. She was a street vendor selling home baked cakes and pastries. She lived in the heart of Little Africa in Praca Onze, where she hosted musicians and composers. In her house, the song 'Pelo Telefone' was written. It is the first recorded samba song.

At this point Beija Flor openly states that the world must apologize to the slaves of Brazil. "The world must pardon"

The song ends, stating that struggles and glories of Africa are a part of Beija Flor.

Obatala, an African god, is the king of the community. We see another bridge to Africa. In Yoruba, Obatala is the creator of human bodies and the owner of all heads. It is believed that souls live in heads. Obatala announces the dawn of freedom.

This is a very rich song honoring African and Afro-Brazilian heritage. It is also very courageous, asking the world for an apology.

Table A.63: Samba School Unidos da Tijuca Song Year 2008.

<p>Name of the School: Unidos da Tijuca Year of the Song: Samba-Enredo 2008 Composição: Júlio Alves, Sereno, Beto Lima, Paulo Rios, Sóstenes "Vou juntando o que eu quiser, minha mania vale ouro. sou Tijuca, trago a arte colecionando o meu tesouro" Cada objeto, uma história pra contar Vivo a aventura de outra vez eternizar Tijuca, coleciona na Avenida Emoções pra toda vida Um tesouro singular Meu pavão em destaque na "exposição", resgatou Relíquias do tempo que o sentimento "guardou" Olhar inocente Embala "boneca" - criança Um sonho menino, "guiando" destino, Eterna lembrança O teu manto é minha proteção "Amuleto" ouro e azul, é a minha luz! Cristalina fonte de poder "Pequeno ser" que me conduz O tempo que passa, valoriza a arte E faz acender A chama que arde, Buscar a verdade, e reaprender A "plantar" cultura em um jardim E assim ver florir Com a luz de cada geração, nova civilização Passos de nossos ancestrais Traços de mestres imortais "Salões do passado", presente riqueza, "Chave" do futuro com certeza Dá um show Tijuca, Outra "nota" dez pra colecionar E "selar" tua vitória, A "peça" que falta pra te completar</p>	<p>English Translation: "Whatever it is that we want let's go together, hear me my mania. I am Tijuca bring your collection to my Each object, a story to tell Live adventure again perpetuating Tijuca, collects on the Avenue Emotions for a lifetime A unique treasure My Peacock highlighted in "exposure", rescued Relics of time feeling "saved" Look innocent Pack "dolls" of children A dream boy, "guiding" destination, Eternal memory Your cloak is my protection "Amulet" gold and blue, is my light! Crystal power source "Small is" that leads me Time that passes, appreciates art And turns on Flame that burns Seek truth, and relearn "Planting" culture is a garden And so to see bloom With light of each generation, new civilization Footsteps of our ancestors' Traces of immortal masters "Halls of past," present this wealth, "Key" of future for sure Give a show Tijuca, Another "point" ten to collect And "seal" your victory, The "piece" missing to complete you</p>
--	---

In this song, Tijuca encourages people to seek the truth, relearn what has been told to them and re-tell their history. The song is suggesting a critical approach to what has been represented as the truth, especially to children. It also states that in time art is appreciated more and with each new generation as people become more civilized. Basically, it expresses that there is more room for re-learning truth. The song's conclusion calls for people to trace their ancestors. It presents this wealth from the past, displays it and seals a victory.

Table A.64: Samba School Unidos de Villa Isabel Song Year 2009.

<p>Name of the School: Unidos de Villa Isabel Year of the Song: Samba-Enredo 2009 Composer: Andre Diniz, Serginho 20 Neste Palco do Folia e Minha Vila Que Anuncia Theatro Municipal a Centenaria Maravilha Imortal! Com o povo que me conquistou E a aura do Municipal Hei de emanar a luz No palco do meu carnaval E caminhar, sob o brilho e o ar de Paris Um boulevard passos para um novo país Nas rimas da minha poesia O meu Rio de Janeiro Derrubava o passado e erguia O cenário pra encantar o mundo inteiro Vi lá... No Theatro, a cortina se abrir Com Aída, a platéia vibrar E a cidade toda aplaudir Sopram notas musicais No solo a voz de um tenor Encontra o som dos violinos Em sinfonia é linda cena de amor Girar... No sonho de uma bailarina Desliza, a divina missão de encenar O prato e o riso, paixões mascaradas Até o astro-rei brilhar no céu Aos mestres da folia, um baile de gala Com a orquestra lá do bairro de Noel Segura a Vila que eu quero ver Vem brindar e saciar a sede</p>	<p>English Translation: In this Stage of Folia It is My Town Municipal Theater Centennial Wonder Immortal! People who took over And aura of Municipal I will come to light On stage of my Carnival And walk, under glare and air of Paris A boulevard steps to a new country Rhymes of my poetry My Rio de Janeiro Changes past Scenery to delight the whole world I saw there in Theatre, curtain opens Over years, audience vibrate And whole town cheer Blowing musical notes Solo voice of a tenor Hear sound of violins Symphony is a beautiful love scene Turn ... In dream of a ballerina Slides, divine mission of stage Plates and laughter, masked passions Stars in sky shining even king Teachers of revelry, a ball of a gala Orchestra by neighborhood of Christmas Secure Villa I want to see Come toast and quench the thirst At top of the seat, crown shines today</p>
--	--

This song is dedicated to an important establishment, the municipal theater of Rio de Janeiro. Inspired by the Paris Theater, it was built at the turn of the century.

This samba successfully paints a magical picture of the theater and all that transpires with the audience - cheers, music, violins, symphony, etc.

Table A.65: Samba School Uniao Da Ilha Song Year 2010

<p>Name of the School: Uniao Da Ilha</p> <p>Year of the Song: Samba-Enredo 2010</p> <p>Composição: Grassano, Gabriel Fraga, Márcio André Filho, Arlindo Neto, Gugu Das Candongas, Marquinho Do Banjo, Barbosão, Ito Melodia and Léo Da Ilha</p> <p>DOM QUIXOTE DE LA MANCHA, O CAVALEIRO DOS SONHOS IMPOSSÍVEIS</p> <p>Voltou a Ilha</p> <p>Delira o povo de alegria</p> <p>Nessa folia sou fidalgo, sou leitor</p> <p>Cavaleiro sonhador</p> <p>Meu mundo é de magia</p> <p>Vou cavalgar no Rocinante</p> <p>Meu escudeiro é Sancho Pança</p> <p>Se Dulcinéia é meu amor</p> <p>Quem eu sou?</p> <p>Dom Quixote de la Mancha</p> <p>O gigante moinho me viu deu no pé</p> <p>O povo grita...olé</p> <p>Nesse feitiço tem castanhola</p> <p>A bateria hoje deita e rola</p> <p>Vesti a fantasia, fui à luta</p> <p>Venci manadas, rebanhos</p> <p>Fiz de uma bacia meu elmo de glórias</p> <p>Meus livros se perderam pela história</p> <p>Enfim, fui vencido pelo Branca Lua</p> <p>Voltei pra casa esquecendo as aventuras</p> <p>O tempo ficou com meus ideais</p> <p>Quimeras são imortais A Ilha vem cantar</p> <p>Mais um sonho impossível... sonhar</p> <p>Quem é que não tem uma louca ilusão</p> <p>E um Quixote no seu coração</p>	<p>Translation:</p> <p>DON QUIXOTE OF LA MANCHA, THE KNIGHT OF IMPOSSIBLE DREAMS</p> <p>Return to Ilha</p> <p>Delirious joy of people</p> <p>In this merry I am a gentleman, I am a player</p> <p>Knight dreamer</p> <p>My world is magic</p> <p>I ride Rocinante</p> <p>My squire is Sancho Panza</p> <p>If my love is Dulcinea</p> <p>Who am I?</p> <p>Don Quixote de la Mancha</p> <p>Giant mill saw me took off</p> <p>People shouted ole ...</p> <p>This spell has castanet</p> <p>Drums now lay and roll</p> <p>Costume, I went to fight for</p> <p>I won herds, flocks</p> <p>I made my helmet from a basin of glory</p> <p>My books have been lost in history</p> <p>Anyway, I was overcome by White Moon</p> <p>I went back home forgetting all adventures</p> <p>My ideas stayed in time</p> <p>My Chimeras are immortal</p> <p>Ilha has been singing</p> <p>One more impossible dream ... dream</p> <p>Who does not have a crazy illusion</p> <p>And a Quixote in his heart</p>
--	--

The theme is Don Quixote, his adventurous, and his crazy dreams. A comparison is made between him and the samba school in pursuit of an impossible dream. Although it does not directly name the dream, this dream is any parade displayed by any samba school; this represents an impossible dream coming true every year, given that it is a professional community event from slums.

APPENDIX C: Timeline Of Events

1500 Pedro Alvarez Carval discoverer of Brazil sailed to South America

1538 The first African slave ship arrived in Brazil

1750 Spain and Portugal signed the Treaty of Madrid and agreed to transfer seven Uruguayan missions to Portugal

1798 Afro-Brazilians, slave and free population were twice as numerous as the white population

1830 Brazil was the largest slave economy in the world

1864 War of the Triple Alliance

1888 Emancipation of Brazilian slaves

1917 “Pelo Telefone” was recorded which is the first recorded samba song

1930-1945 Getuilo Vargas regime

1933 “Feitio de Oracao,” was composed by Noel Rosa and Vadico

1934 Union of Samba Schools was formed

1951 Getuilo Vargas was elected democratically as the president

1984 Sambodrome was built

1988 100th year anniversary of abolition of slavery

APPENDIX D: Glossary of Foreign Words

Ala: section, line

Atencao: attention

Avenida: avenue also used to refer to Sambodrome where the carnival parade takes place

Baianas: women dancers who wear round big skirts; mostly elderly women.

Bateria: percussion ensemble

Bloco: a block of something in the text used to refer to carnival troupe

Campea: champion

Candomble: Afro-Brazilian religion that mixes Catholicism with Yoruba

Carnavalesco: The artistic director and designer of the carnival parade

Carnavalesque: carnival like features

Capoeira: a fusion of martial arts and dance, which is danced in a circle accompanied by Berimbau: African percussion originated among the African slaves in colonial Brazil.

Cavaquinho: stringed instrument

Chama: to call

Commissio de frente: the front commission of the samba school in carnival parade.

Cordao: carnival group

Cuica: a samba drum, sound is made by rubbing the stick inside the drum with a wet sponge

Disfila: display in the context to parade with the samba school during carnival.

Favela: slum, ghetto

Fantasia: costumes

Fundacaio: foundation

Gringo: slang for foreigner

Maracatu: A performance style

Mestre: conductor of the percussion section

Mestre Sala: master of the room, the male dancer of the couple flag dancer in carnival in samba schools

Morena: mulatta

Padarias: bakeries that sell sandwiches, juices, coffee on street corners

Passista: the female samba dancer

Porta da Bandeira: the couple formed of one male and female dancer who present the samba schools flag the woman carries the flag and the man accompanies her.

Povo: poor

Puxadores: people who push the theme floats in carnival parade

Quadrada: means square but also used to refer to the samba school's performance hall

Rainha Madrinha: queen; in the text the queen dancer

Rancho: crowd of people, carnival group

Reais: the Brazilian currency

Samba: the word means cry, pray and it is a type of music and dance from Brazil.

Samba pe: the samba dance that is done alone

Sambodrome: the space where the samba parade takes place

Sambista: the samba player

Marquei Sapucaí: the name of the neighborhood where Sambódromo is located

Surdo: a bass drum

Simpático: sympathetic

Tamborim: small hand-held drum with a very high pitch; a very important part of percussion

Trafficantes: the drug dealers

Vizinha Faladeira: gossiping neighbor

APPENDIX E: Recording of *Porta Bandeira* and *Mestre Sala* of Unidos da Tijuca samba school during a technical rehearsal at Sapucaí. Please watch between minute 2:50 and 6:00 for the dance section analyzed.(In CD-Rom)

Recording of *Porta Bandeira* and *Mestre Sala* of Unidos da Tijuca samba school during a technical rehearsal at Sapucaí. Please watch between minute 2:50 and 6:00 for the dance section analyzed.

Song Number One: Salute to Mestre Andre of Mocidade Samba School by Antonio Carlos Jobim name of the album Do Brasil

Song Number Two: Song From the Mountains of Salgueiro Samba School by Antonio Carlos Jobim name of the album Do Brasil

Song Number Three: Kizomba, Festa da Raca Escola de Vila Isabel by Antonio Carlos Jobim name of the album Do Brasil

CURRICULUM VITAE

Name and Surname: Pınar Erdoğan

Place and Date of Birth: İstanbul 18.07.1976

E-Mail: misspınar@gmail.com

Professional Experience and Rewards

List of Publications and Patents:

Santral Müzik ‘Quem Plantar A Pais Vai Colher Amor’ 2004 October
santralmuzik.com

PUBLICATIONS\ PRESENTATIONSON THE THESIS

- 51st Annual Conference of The Society for Ethnomusicology titled “Decolonizing Ethnomusicology” Hawaii USA, November 2006.
- 29th National Conference of the Musicological Society of Australia titled “Music as Local Tradition and Regional Practice” Armidale Australia, September 2006.
- “From Field to Text” 24th Symposium Ethnochoreology Group of the International Council for Traditional Music Cluj Romania, July 2006.
- “Representation in Music and Musical Representation” organized by Istanbul Technical University Turkish Music State Conservatory Istanbul Turkey, October 2005.
- “Music and the Art of Seduction” organized by the Music Department of the University of Amsterdam and the Dutch Society for Ethnomusicology Amsterdam Holland, May 2005.
- MediMuses Meeting of the Muses of the Mediterranean Istanbul Turkey January 2005.

- 31st Annual Conference of International Association for Jazz New York USA, January 2004.